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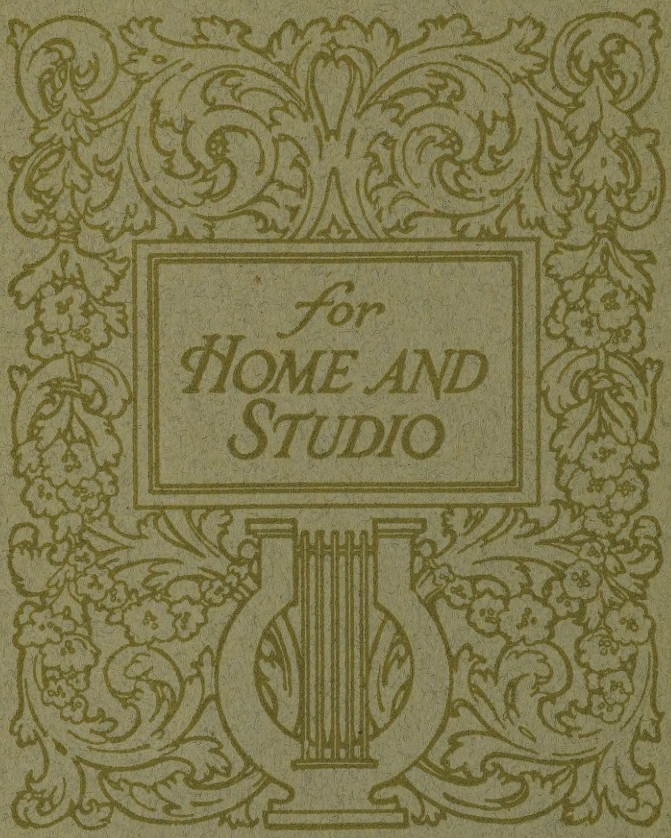

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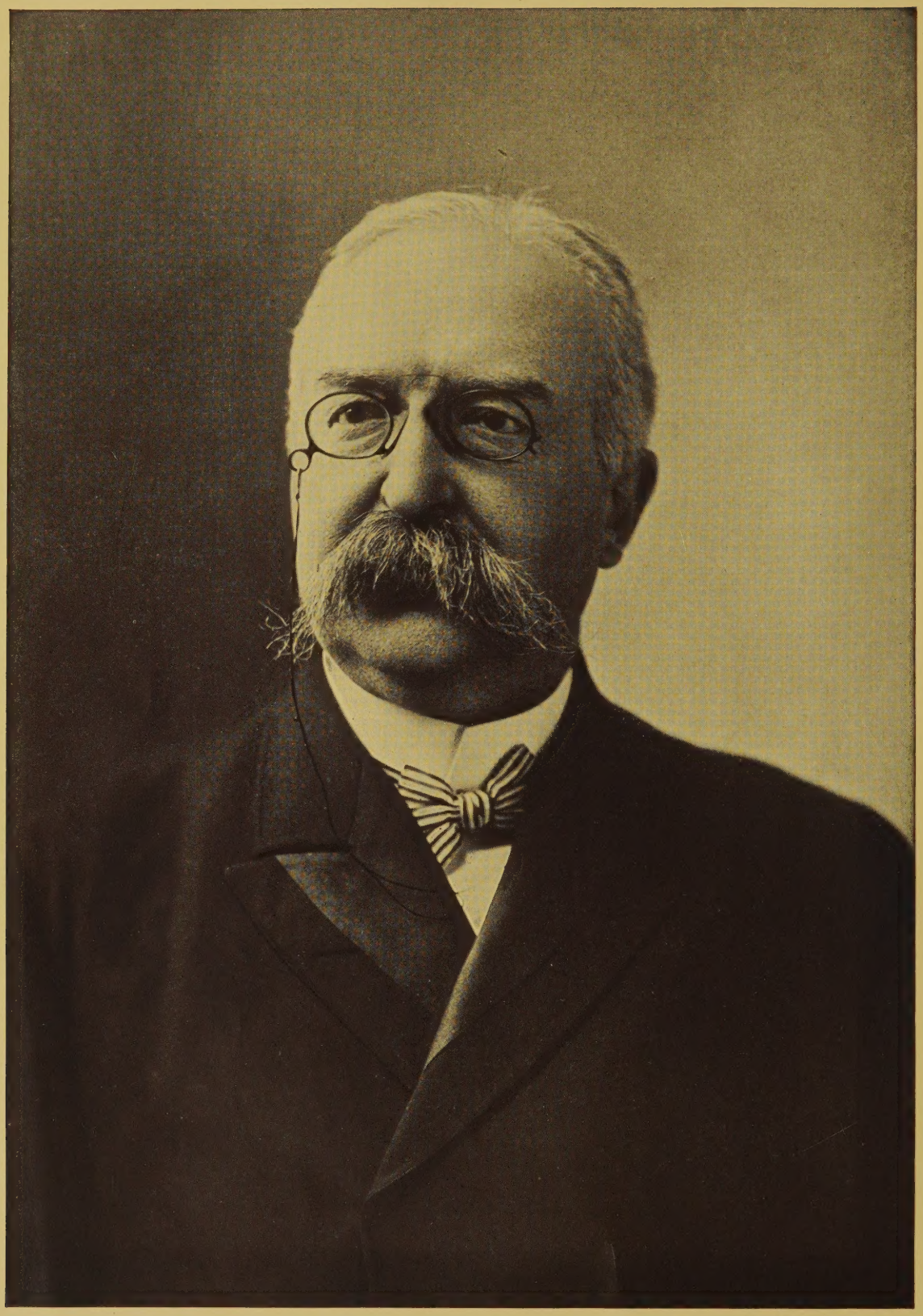

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VOLUME I
SONG CLASSICS

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MR. ELSON'S PREFACE TO THE FIRST EDITION

IN this collection it has not been the object to appeal to every taste, but rather to cultivate a taste for that which is best in vocal music. Nevertheless every school of composition and every grade of difficulty—or of easiness—has been represented. Just as in poetry one sometimes desires something less ambitious than an epic, and as in painting a tiny Meissonier often outvalues a twenty-foot canvas, so in Music the short and comparatively simple forms of Franz, Wolf, Grieg, or Schubert, often present as perfect an art-form as a long operatic aria.

The folk song is the wild-briar rose of Music. It springs up by the wayside and no one knows who planted it nor how it grew, yet it often has a power that is absent from the more advanced art song.

Therefore the present collection gives many grades of difficulty and includes the folk song, children's songs, national songs, oratorio selections, operatic arias, and, in short, every style of vocal work that has become standard in the twentieth century.

The letter-press portion of the work may serve to explain much that is pertinent to the songs themselves and to the Art of Singing. A knowledge of the composers, of the evolution of music, of its proper execution and of its greatest executants, cannot fail to make the numbers more interesting to the general musician.

Louis C Elson

New England Conservatory of Music,
Boston, Mass.

PUBLISHERS' PREFACE

USIC, we are told, was the latest of the fine arts to develop. For example, magnificent temples existed before the symphonies of Beethoven were written; Phidias and Praxiteles chiseled out of the marble their masterpieces of beauty in the human form long before the canons of form in music were defined; Raphael and Rembrandt fixed on canvas with brush and color the conceptions which sought expression years prior to the beginning of the Romantic period of music; poetry was an art full-blown when music was mere declamation supported by the sound of a harp or a lyre with a few strings.

But when Music began to blossom and to flower it developed with an amazing rapidity. There came a flood of compositions of infinite gradation in quality, style, and purpose.

In the face of so great an array of compositions, the inevitable recourse of the musician, the critic, and the music-lover is to pick out from among the works which best show the genius and skill of the composers of each epoch, those whose appeal throughout the centuries has been such as might entitle them to be classed as masterpieces. Thus the custom of making anthologies of music. To this class of publications belongs *The International Library of Music for Vocalists.*

In this compilation the thought of the publishers has been to make the most practical, comprehensive and universally popular work of reference for singers, and music-lovers interested in the art of song, that expert knowledge renders possible.

To achieve this end there must be represented a careful choice from the great songs by masters of bygone days, and from the pens of men who flourished in the classical period; songs from the beginning of the nineteenth century, and those from the twentieth century; the favorites of our grandfathers, those which breathe the spirit of love and devotion to country; songs for the young man and the maiden whose thoughts have turned to love; songs for the little folks, and that heritage of the great mass of the people known as folk songs.

Supposing that one wishes to make a choice from all these realms, which shall in a small space present the most desirable accumulated works of generations of music makers, it is evident that, as with any collector, a choice must first be based upon an intimate knowledge of the entire field. A man who is interested in some special subject may have set himself to make a collection of books on history, travel, poetry, birds, or flowers, and be fairly safe as to the desirability of his resulting accumulation, but few of us have an acquaintance with the literature of song sufficiently broad to enable us to make an adequate choice of the most desirable from the thousands of lyric utterances which have survived the tests of time and use.

Thus a collection which shall be really authoritative and comprehensive must be the result of the combined efforts of a group of persons possessing critical knowledge, musical scholarship, and trained judgment, added to a broad experience in each particular field.

To engage such a body of experts for the making of a private collection is obviously too expensive for other than a millionaire music lover. However, when research of this kind is embodied in a collection which can be placed within the reach of thousands of music lovers, the expense is so divided up as to become negligible.

In the final analysis, this describes the evolution of *The International Library of Music for Vocalists.* It is a carefully selected library of song compositions, such as will be required in every home in which vocal music is cultivated. Books, pictures, artistic decorations, and other elements of art expression are a part of culture, and are collected in the bookshelves and on the walls where, through daily contact, they may stimulate the thoughts and feeling of each individual member of the family. If music is also a part of the family scheme of culture, it must likewise be readily available. The vocalist, amateur or professional, must have at hand songs which embody the best lyric thought of the master composers of to-day and of yesterday—those songs which have been acclaimed as classics, along with those not yet admitted to fame.

The hundreds of songs contained in these volumes afford an infinite variety in point of character and style. Some are from past centuries, many from writers of the present day; some quite easy, others demanding the technical equipment of the artist; some are for children, some for the church service, some adapted to

the tastes of the highly trained musician, and many appealing to the musically unschooled, who prefer the songs of the people to the finest arias from opera or oratorio.

A glance at the table of contents within each of the volumes reveals certain general classifications. For example, there are found in the first volume a large number of what are termed "Song Classics." This immediately raises the question: What is a classic?

Many persons avoid what they call "classical music," and therefore never really get into touch with it. The late Theodore Thomas, the orchestral conductor, a shrewd judge of what the public would listen to, said that "popular music is familiar music." Really to enjoy a musical composition, one must at least be acquainted with it through frequent hearings. One cannot know a composition as he knows a poem, book, drama, or picture, unless he can either play or sing it for himself, or has had someone else play or sing it for him. Herein is where the mechanical instruments, such as the phonograph or the player-piano, have contributed so much to musical culture. A famous *littérateur* once remarked that since so many of his friends seemed to secure so much pleasure from high-class music, he was sure there must be something in it for him also, if he could but get into proper touch with it. This he proposed to do by hearing it often; and this is the attitude which every cultured but non-musical person should assume if he would experience the pleasure resulting from an intelligent appreciation of the best in music.

The lyric beauty of Schubert's "Who is Sylvia?", in which Shakespeare's immortal verse is joined to the most inspired of musical utterances; the love songs of Schumann, such as his "Widmung"; the wonderful miniature drama which Rubinstein has set to music in "Der Asra"; the tragic sorrow of Tschaikowsky's "None But the Lonely Know"; these and many others of the same type are what may be termed Song Classics, and they will catch and hold the interest of the musically untrained, as well as the more technically equipped, if they will but hear them several times.

Tracing the further evolution of serious songs, we have the Modern Art Songs, in which the greatest of living composers of all lands, and some who have but recently passed over, display their finest lyric inspirations. How different, one from the other, are such songs as Bohm's "Still as the Night," Chaminade's "Madrigal," Dvořák's "Songs My Mother Taught Me," Grieg's "I Love Thee," MacDowell's "The Robin Sings in the Apple Tree," and Sullivan's "Orpheus with His Lute," yet every one has its individual appeal to the hearer. Many of these contemporary songs are protected by copyright and are to be found in no similar collection.

Or, turning to Volume V, one finds the Popular Ballads of all Countries offering many of the lighter inspirations of the Muse, as exemplified in songs by such composers as Dudley Buck, Gottschalk, Van de Water, Fontenailles, Thomé, Ferrari, De Capua, Tosti, Gastaldon, Yradier, Alvarez, Abt, Hildach, Lassen, Meyer-Helmund—a cosmopolitan culling from American, Italian, British, Spanish, French, and Teutonic writers.

Fairly teeming with interest to the average music lover is Volume VI, with the old favorites of American, English, Scottish, and Irish minstrelsy: "Ben Bolt," "The Bloom is on the Rye," "Douglas, Tender and True," "Kathleen Mavourneen," and "Silver Threads Among the Gold." Separate sections are also devoted to National and Patriotic Songs, Folk Songs from every corner of the globe, and even a choice lot of songs of special interest to the children.

Nor are the more specialized fields neglected. In Volume IV are arias from many of the great operas and oratorios, in which the music lover will find the gems not only of the older dramatic works but those of later date as well, many of them familiar to all through the marvelous perfection of the phonograph. What added pleasure to have before your eyes in English translation the words and music of an aria which you follow with the ear as reproduced in the original tongue and as sung by one of the great artists of the day; or in the quiet hours of the Sabbath to turn to the familiar sacred songs and play or sing some one of the many inspired melodies which have been bequeathed to us by the masters of sacred music!

The International Library of Music for Vocalists thus contains the cream of the vocal literature, culled from all the countries which have practiced the art of music, and embodying the spirit of successive centuries, the whole presented in a form convenient and practical for the user, carefully classified and arranged, and with an index which makes instantly available any composition that may be wanted. If it is to study the art song or to arrange a program representative of either the classical or a later period, one finds here the best of the repertoire; if it is to study the songs of the people, or to entertain friends with programs in the lighter style, one can turn to this collection with the assurance that it will provide just what his guests will delight to hear; if it is to provide for many an odd hour an abundance of material through

which to browse, or to stimulate the broadening comprehensions of the children who are studying music, there is here afforded the opportunity to become acquainted with the great vocal masterpieces of the world, whatever the standard by which greatness is to be measured.

The International Library of Music for Vocalists is issued with the belief that it represents a real service to the music lovers and musicians of the English-speaking countries, in that it forms the nucleus for a permanently authoritative library of song.

THE PUBLISHERS.

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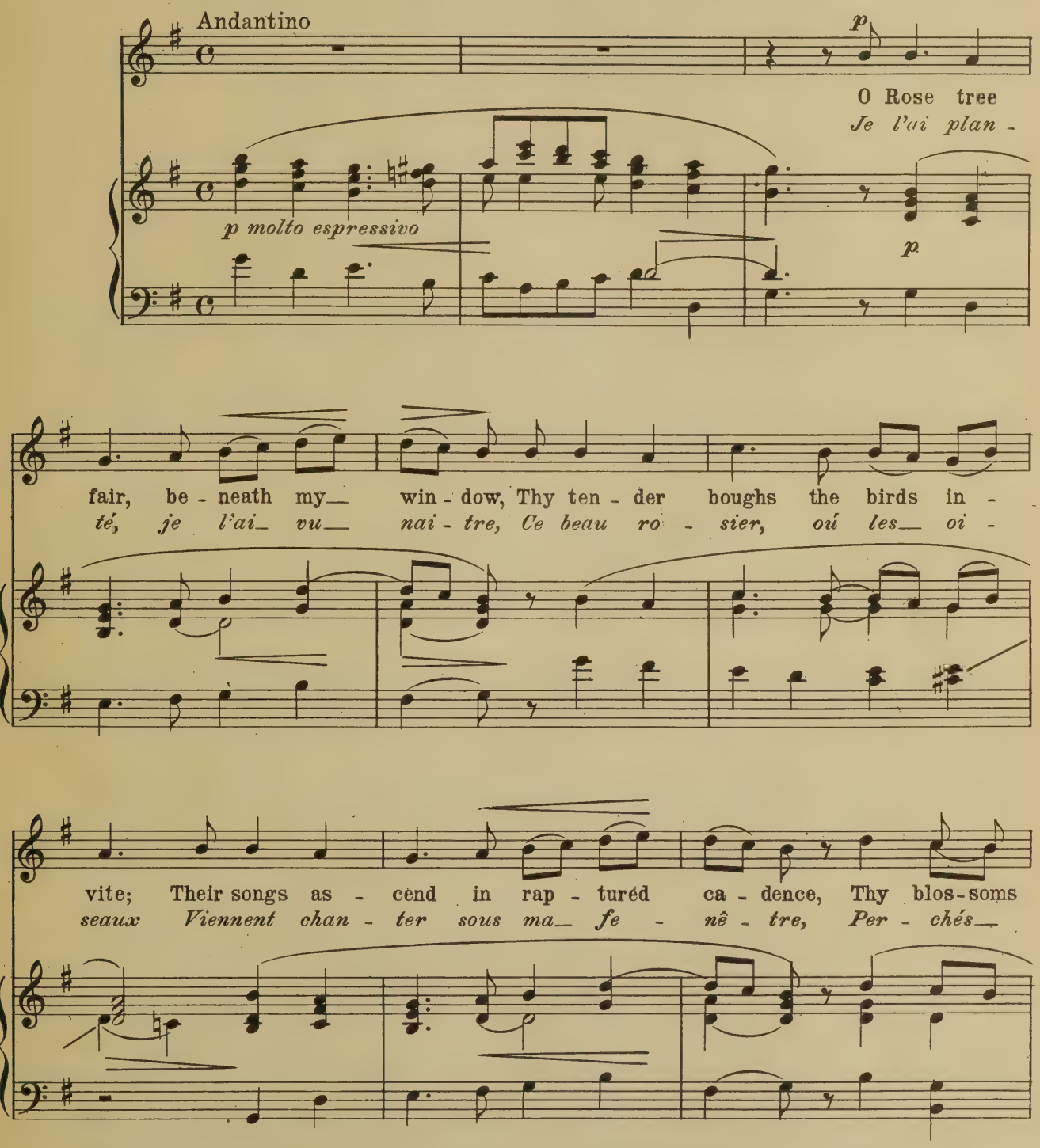
THE ROSE TREE
LE ROSIER

DE LAIRE
English version by
Mrs. John Francis Brines

JEAN-JACQUES ROUSSEAU
Harmonization by Mortimer Wilson



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rare per - fume the night.
sur ses jeunes ra - meaux.

p

p

O joy - ous birds, so free from sor - row, In pi - ty
Joy-ous oi - seaux, troupe a - mou - reu - se, Ah, par pi -

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cease thy sing - ing sweet; My Love in whom my soul de -
tié, ne chan - tez pas.... L'amant qui me ren-dait heu -

light - ed, No more my break - ing heart shall greet.
reu - se, Est par - te pour d'autres cli - mats.

mp

mp

To seek a - far for fame and
Pour les tré - sors du nou - veau

mp

treas - ure, He leaves his Love, and death de -
mon - de Il fuit l'a - mour, bra - ve la

fies, A - las! the rain - bow's lure why
mort... Hé - las! pour quoi cher - cher sur

fol - low, And hap - pi - ness at home de - spise?
l'on de Le bon heur qu'il trou - vait au - bord?

mf

mp

O faith - ful birds from clime far—
Vous, pas - sa gè - res hi - ron -

mp

dis - tant, Re - turn each spring my hope— to—
del - les, Qui re - ve - nez, cha - que— prin -

aid; And if my Love should hear thy plead-ing, Show him my
temps, Oi-seaux sen - si - bles et— fi - dè - les, Ra-me-nez - le

p

rit.

Rose tree's fra - grant shade.
moi— tous les— ans.

colla voce *mp a tempo* *p*

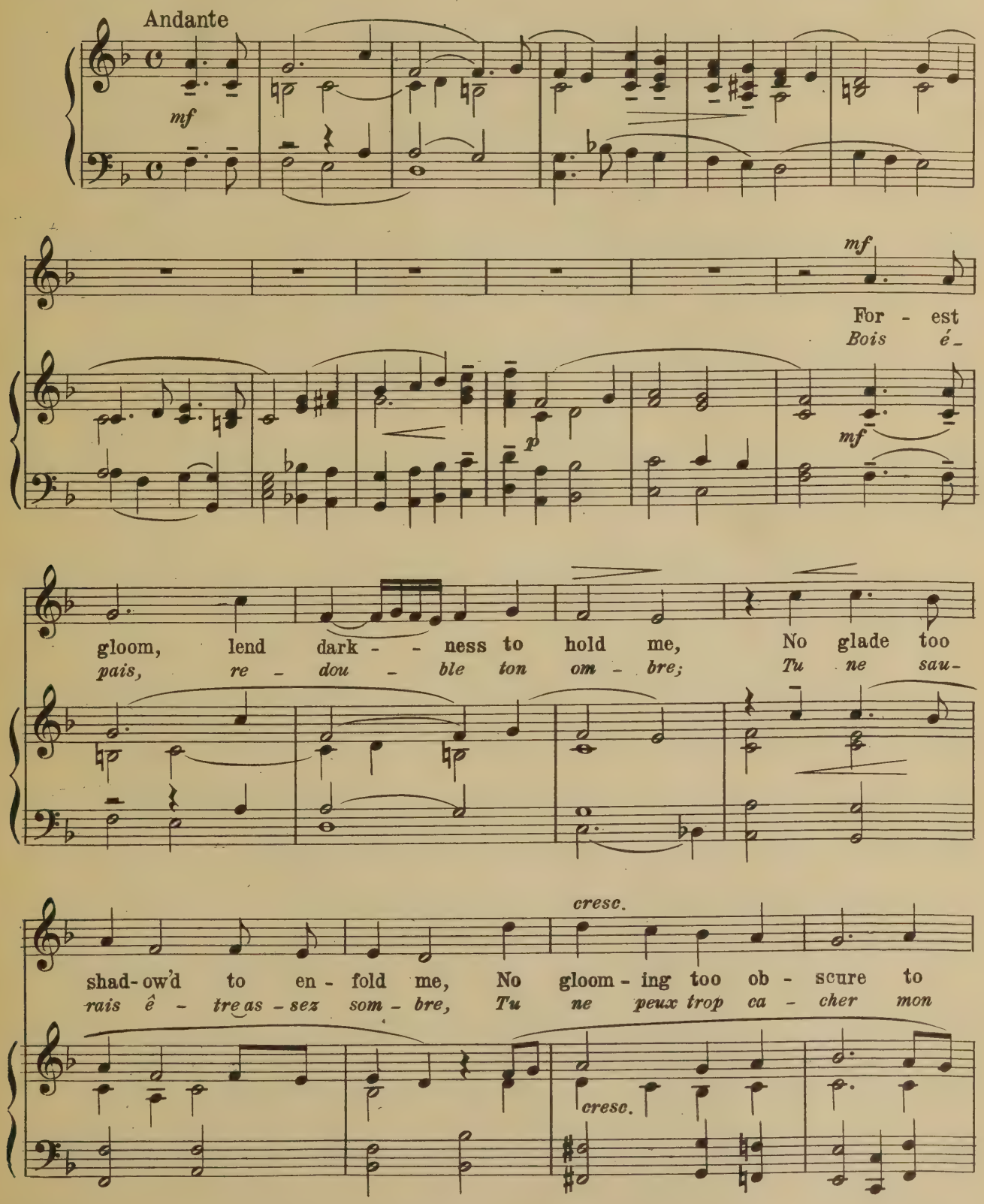
FOREST GLOOM, LEND DARKNESS TO HOLD ME

BOIS ÉPAIS, REDOUBLE TON OMBRE

(From "Amadis")

QUENAULT
English version by
Edith Tillotson

JEAN-BAPTISTE LULLY
(1633 - 1687)



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p

hide my hap - less love. For - est gloom, lend dark - - ness to
mal - heu-reux a - mour. Bois é - pais, re - dou - - ble ton

p

hold me, No glade too shad - ow'd to en - fold me, No
om - bre, Tu ne sau - rais ê - tre as - sez som - bre, Tu

gloom - ing too ob - scure to hide my hap - less love. In
ne peux trop ca - cher mon mal - heu - reux a - mour. Je

cresc. ed accel. un poco

sor - row and des - pair all my hopes now have per - ish'd,
sens un dés - es - poir dont l'hor - reur est ex - trê - me,

cresc. ed accel. un poco

a tempo e dolce

Gone the vis - ion fair that I cher - ish'd; I can - not
Je ne dois plus voir ce que j'ai - me, Je ne peux

a tempo e dolce

poco cresc.

bear the light a - bove. In sor - row and des - pair All my
plus souf - frir le jour. Je sens un dés - es - poir dont l'hor-

poco cresc.

hopes now have per - ish'd, Gone the vis - ion fair that I
reur est ex - trê - me, Je ne dois plus voir ce que

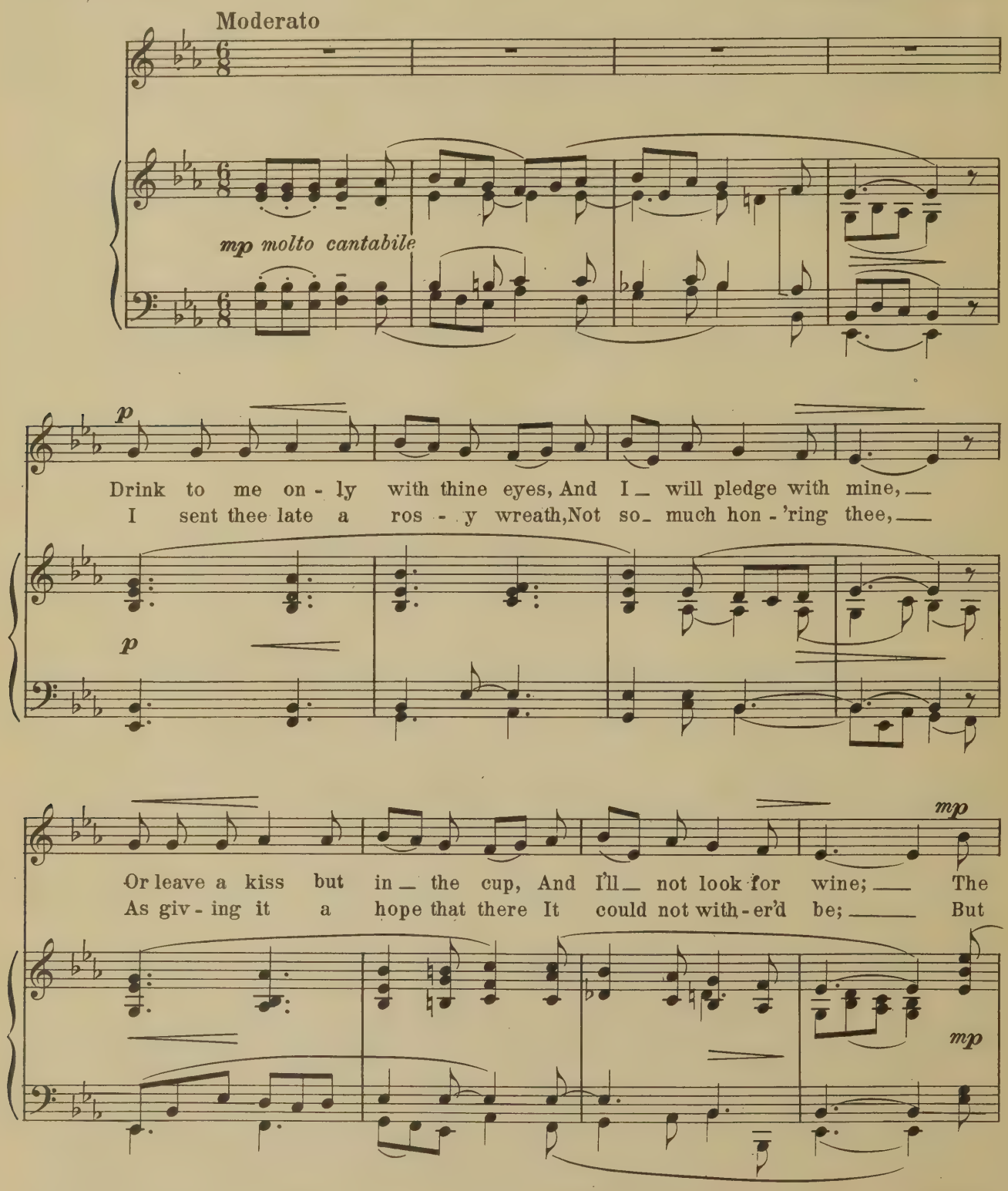
cher - ish'd, I can - not bear the light a - bove.
j'ai - me, Je ne peux plus souf - frir le jour.

DRINK TO ME ONLY WITH THINE EYES

TO CELIA

From the Greek of
PHILOSTRATUS
English version by
BEN JONSON

OLD ENGLISH AIR
Arranged by
MORTIMER WILSON



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thirst that from the soul doth rise, Doth ask a drink di - vine,
thou there-on did'st on - ly breathe, And sent'st it back to me

p *poco rit.* 1. *a tempo*

But might I of love's nec - tar sup, I would not change for thine.
Since when it grows, and smells, I swear, Not of it - self, but

p *colla voce* *a tempo*

2. *a tempo*

thee.

a tempo

DRINK TO ME ONLY WITH THINE EYES

BEN JONSON
(1573-1637)

ORIGINAL SETTING
From a British Museum Manuscript, dated 1762.

Moderato

mp

p

Drink to me on - ly with thine eyes, And I will pledge with
The thirst that from the soul doth rise, Doth ask a drink di-
I sent thee late a ro - sy wreath, No so much hon-'ring
But thou there - on didst on - ly breathe, And sent'st it back to

p

mf *dim.*

mine; Or leave a kiss with in the cup, And I'll not ask for
vine, But might I of love's nec - tar sup, I would not change for
thee, As giv - ing it a hope that there It could not wi - ther'd
me, Since when it grows and smells, I swear, Not of it - self but

mf *dim.*

wine, And I'll not ask for wine.
thine, I would not change for thine.
be, It could not wi - ther'd be.
thee! Not of it - self but thee!

mf *sost.*

Ped. *

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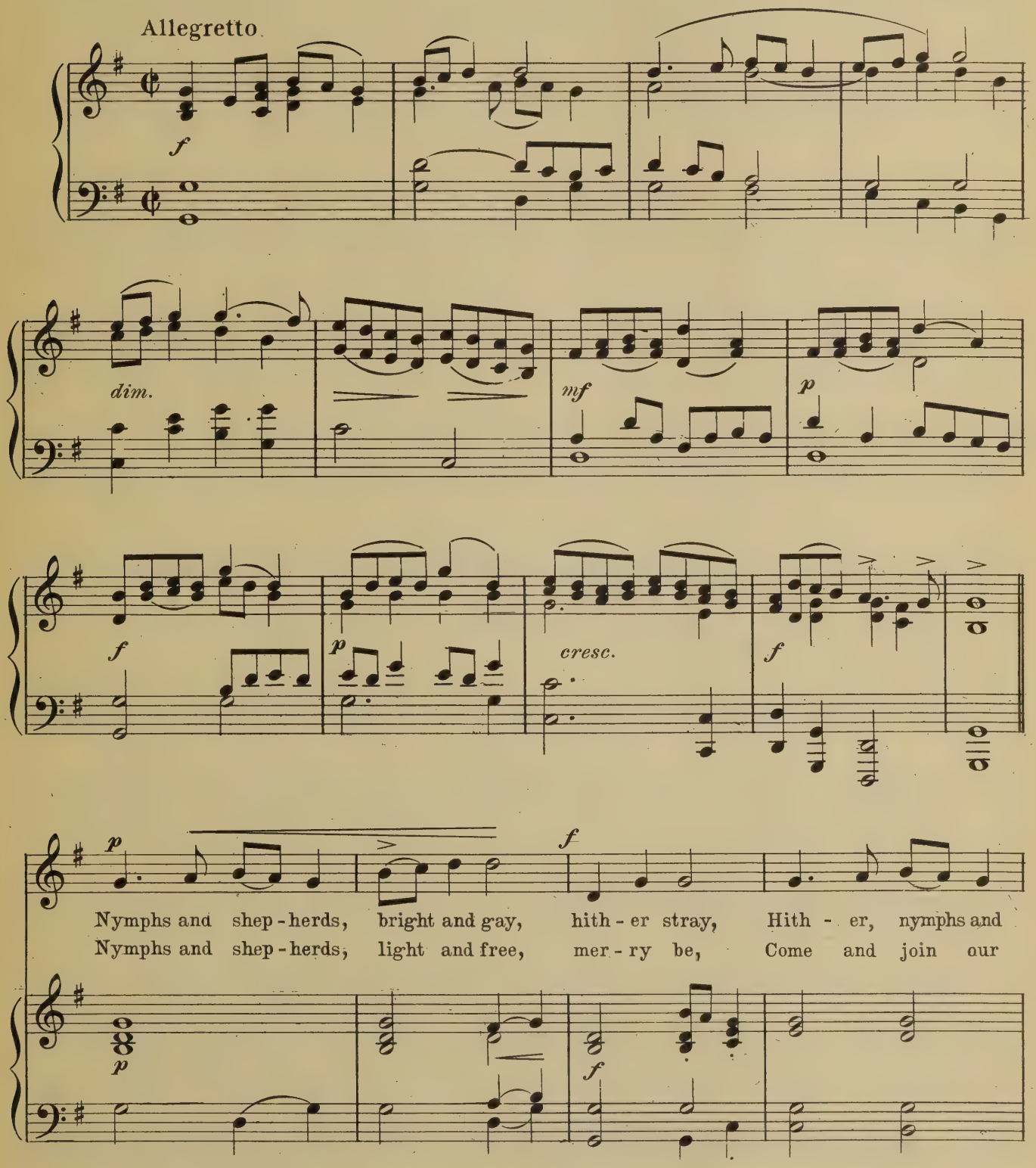
NYMPHS AND SHEPHERDS

THE LIBERTINE

Text revised by
George Cooper

HENRY PURCELL



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mf

shep-herds gay! Come a - way, come, come, come, join our play! To the
jol - li - ty! Laugh and sing, with de - light groves now ring. In sweet

mf

glade, youth and maid, all haste a - way! Sing while we may our roun - de -
bowers, gath - er flowers, all care a - way! Sing while we may our roun - de -

lay! For this is sweet Flo - ra's ho - li day! This is
lay! For this is sweet Flo - ra's ho - li - day! This is

Flo - ra's ho - li - day! This is Flo - ra's ho - li - day!
Flo - ra's ho - li - day! This is Flo - ra's ho - li - day!

p *cresc.*

Gar - lands now bring, In hom - age sing! To
Trip it a - way, Maid-ens so gay! To

p *cresc.*

mu - sic en - tranc - - - - - ing, So blithe - ly all
mu - sic en - tranc - - - - - ing, So blithe - ly all

danc - - - - - - - - - - - ing; Be of mirth the guest!
danc - - - - - - - - - - - ing; Be of mirth the guest!

Your flocks be - neath the shade now, now, may rest, 'Neath the
Your flocks be - neath the shade now, now, may rest, 'Neath the

shade may sweet-ly rest! Come pass the time, till
pleas - ant shade may rest! Come pass the time, till

f

f

eve - ning chime, in jol - li - ty!
eve - ning chime, in jol - li - ty!

dim.

Nymphs and shep-herds, hith - er stray, bright and gay,

rall. *f* D.C.

Nymphs and shep-herds, hith - er stray, Youth and maid, all haste, all haste a - way!

rall. *f*

D.C

THE LASS WITH THE DELICATE AIR

(OLD ENGLISH)

Text Revised by
George Cooper

THOMAS A. ARNE

Allegretto grazioso

mf

p dolce

1 My heart is a -
Spring has no

p

flame with a love fond and true, A las - sie has claimed it with
flow'r in its treas - ures so bright, To e - qual in beau - ty my

mf

mf

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p

eyes of soft blue! She's win - some and sweet, and of grace past com -
heart's dear de - light; For Oh, 'twould be rap - ture one wee smile to

p

mf *espress.* *p*

pare, They call her the lass with the del - i - cate air! with the
share, Be - stowed by this lass with the del - i - cate air! such a

mf *espress.* *p*

con grazia *rit. ad lib.*

del - - - - - i - cate air! They call her the lass with the
del - - - - - i - cate air! For tru - ly she has such a

p *rit. colla voce*

a tempo

del - i - cate air! 1. 2. The
del - i - cate air!

a tempo *mf*

2. *p*

3 In the Springtime I first saw the maid that I

pp

mf

sing, And real - ly I took her for

mf

p dolce

part of the Spring! Her cheeks were so bloom - ing sweet

p

p

ro - ses__ were there, I wor - shiped the__ lass with the

p

p *mf* *con grazia*

del - i - cate air! With the del- - - - - - -

p *mf*

rit.

- -i - cate air,__ I wor - shiped the__ lass with the__

p *colla voce*

a tempo

p

del - i - cate air!

p a tempo

rit.

mf *con anima*

4. She's mod - est, she's faith - ful, she knows I would die To

mf

spare her the pang of a tear or a sigh; But soon in my

p

p

heart I_ will hide this gem rare, And will treas-ure the lass with the

p *con grazia*

del - i - cate air, With the del - - - - - i-cate air, And will

p *p* *rit.*

rit. ad lib. *p* *a tempo*

lass_ with the_ del - - i - - cate air.___

rit. *a tempo*

treas - ure_ the_ lass_ with the_ del - - i - - cate air!

rit. colla voce *p a tempo*

IN THE TIME OF ROSES
WENN DIE ROSEN BLÜHEN

LOUISE REICHARDT
(1778-1826)

Semplice con affetto
Einfach und innig

p

In the time of ros - - es, Hope, thou wear - y heart,
Wenn die Ro - sen blü - - hen, hof - fe, lie - bes Herz,

pp

Spring a balm dis - clos - - es For the keen - est smart.
still und kühl ver - glu - - hen wird der hei - sse Schmerz.

Tho' thy grief o'er - come thee Thro' the win - ter's gloom,
Was den Win - - ter ü - ber oft un-heil - bar schien,

espressivo *poco sostenuto*

Thou shalt thrust it from thee, When the ros - - es bloom.
es ent - weicht das Fie - ber, wenn die Ro - - sen blüh'n.

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Con espressione beatificata

Mit dem Ausdruck der Verklärung

p

In the time of ros - - es, Wear - y heart, re - joice!

Wenn die Ro - sen blü - - hen, matt ge - quäl - tes Herz,

pp

Ere the sum - mer clos - - es Comes the longed-for Voice.

freu - e dich! wir zie - - hen dann wohl him - mel - wärts.

Let not death ap - pal thee, For, be-yond the tomb,

E - wig dann ge - ne - sen, wirt du neu er - gluh'n,

espressivo *poco sostenuto*

God Him-self shall call thee, When the ros - - es bloom.

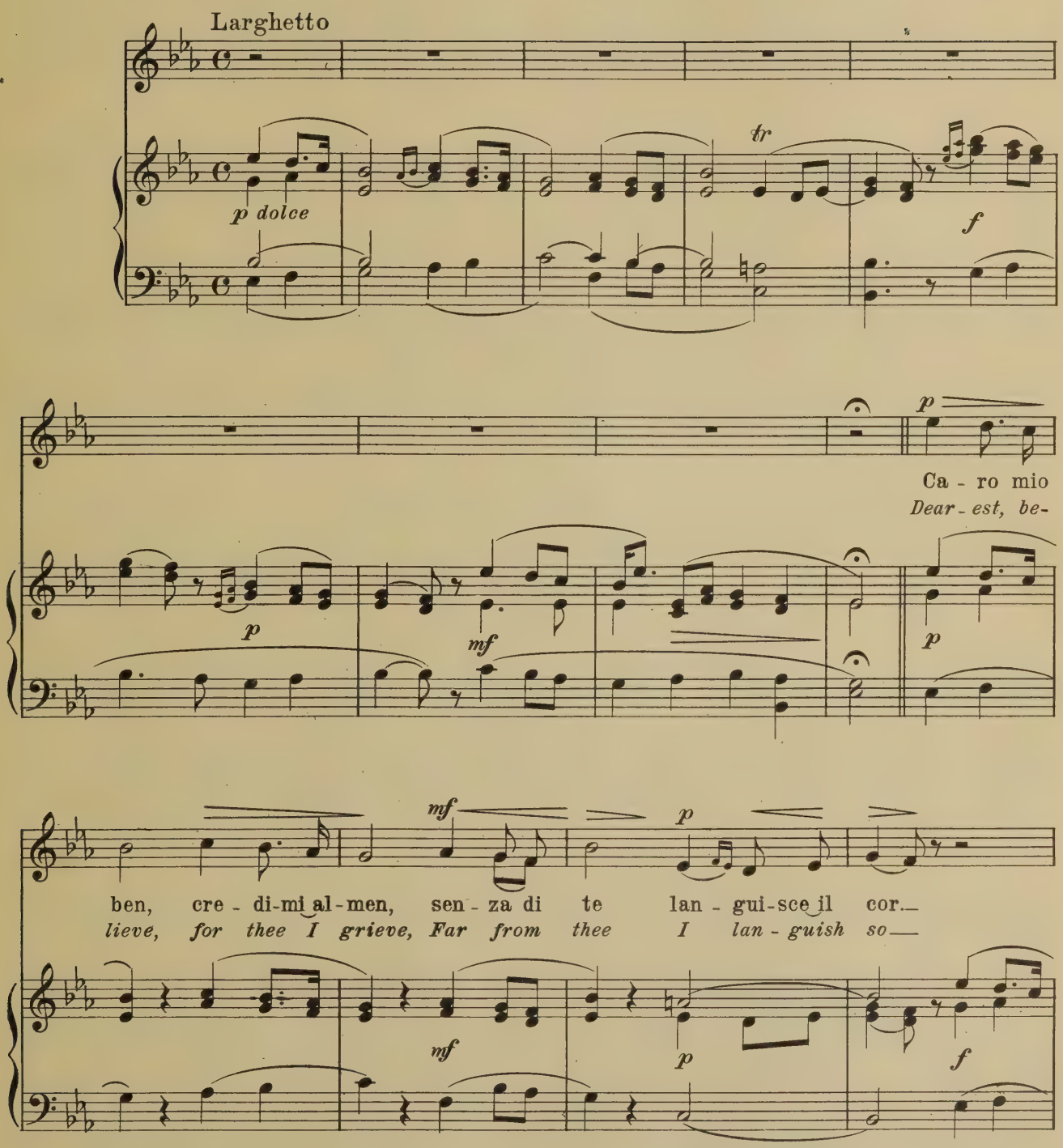
wirst ein himm - lisch We - sen, wenn die Ro - - sen blüh'n.

CARO MIO BEN

DEAREST, BELIEVE

English Version by
Grover Brower

GIORDANI



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Medium

p *mf*

Ca - ro mio ben sen - za di te lan - gui - sce il
For thee I grieve, Far from thee I lan - guish

p *mf*

p *mp*

cor. Il tuo fe - del so - spi - ra o-
so. Faith - ful am I, e'en tho' I

f *mp*

f *p*

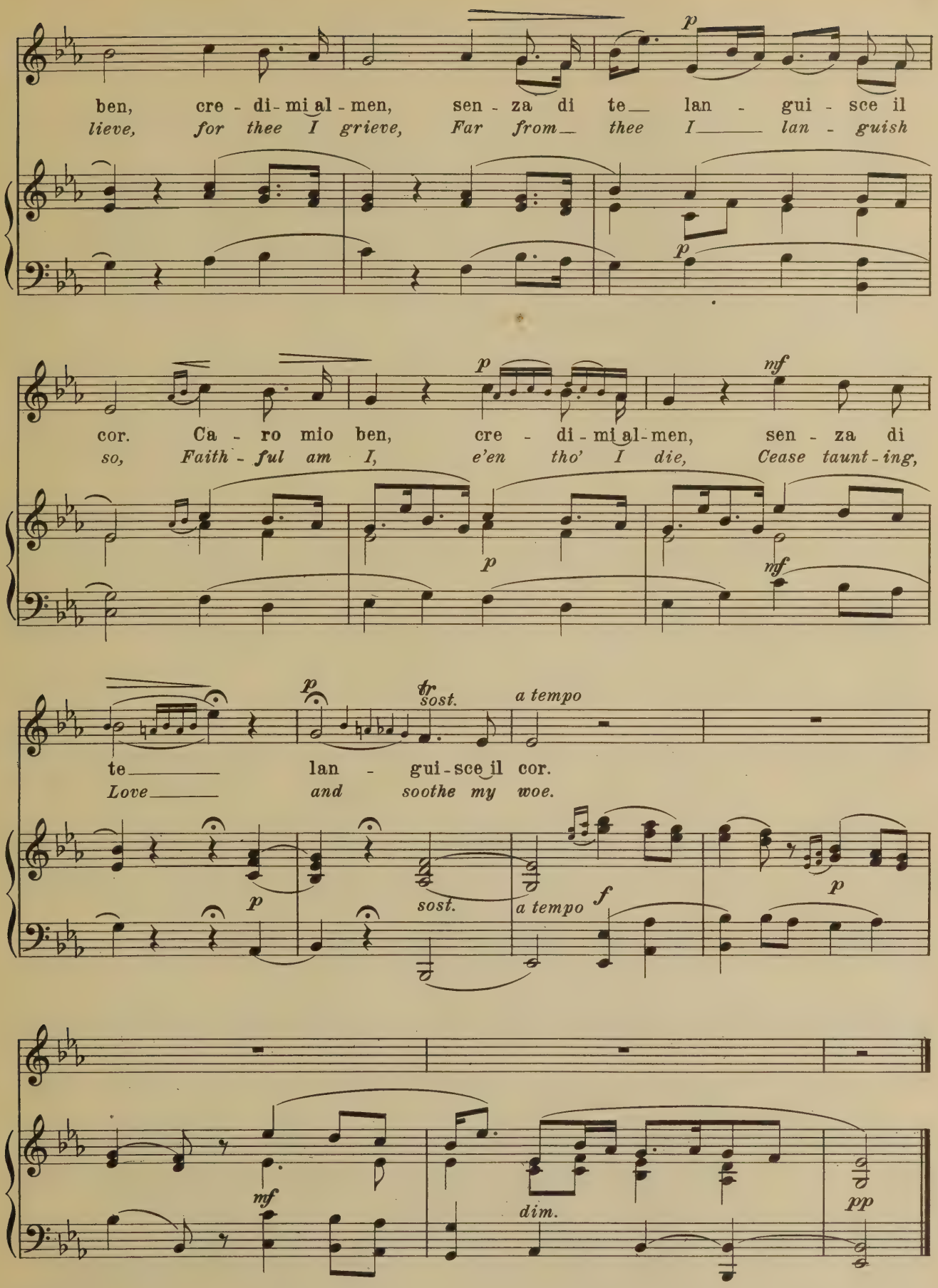
gnor; ces - sa, cru - del, tan - to ri - gor! Ces - sa, cru-
die, Cease taunt - ing, Love and soothe my woe. Faith - ful am

f *p*

mf

del, tan - to ri - gor, tan - to ri - gor! Ca - ro mio
I, e'en tho' I die, e'en tho' I die; Dear - est be-

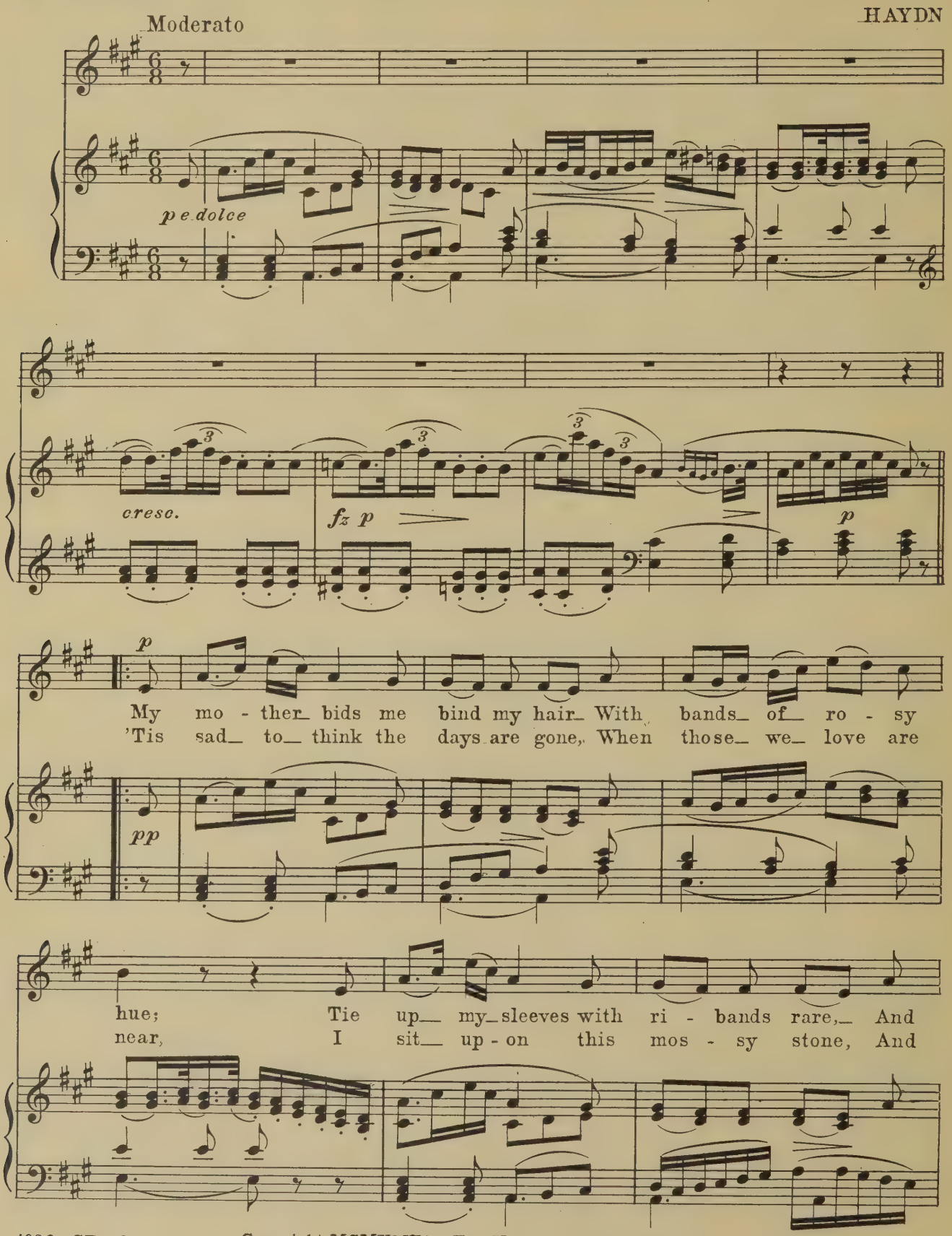
sf *mf*


ben, cre - di - mi al - men, sen - za di te lan - gui - sce il
lieve, for thee I grieve, Far from thee I lan - guish
p
p
cor. Ca - ro mio ben, cre - di - mi al - men, sen - za di
so, Faith - ful am I, e'en tho' I die, Cease taunt - ing,
p
mf
p
mf
te lan - gui - sce il cor.
Love and soothe my woe.
p
tr
sost.
a tempo
p
sost.
a tempo
f
p
mf
dim.
pp

MY MOTHER BIDS ME BIND MY HAIR

Mrs. HUNTER

HAYDN



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Medium

lace my bo - dice blue, Tie up my sleeves with ri - bands
sigh when none can hear, I sit up - on this mos-sy

rare, And lace, and lace my bo - dice blue.
stone, And sigh, and sigh when none can hear.

f

"For why," she cries, "sit still and weep, While
And while I spin my flax - en thread, And

o - thers dance and play? A -
sing my sim - ple lay, The

f

ff

p

las! I scarce can go, or creep, While Lu - bin is a -
vil - lage seems a - sleep, or dead, Now Lu - bin is a -

p

mf *p*

way, A - las! I scarce can go or creep, While
way, The vil - lage seems a - sleep, or dead, Now

fz *p*

Lu - bin is a - way, while Lu - bin is a -
Lu - bin is a - way, Now Lu - bin is a -

way, is a - way, is a - way.
way, is a - way, is a - way.

p

Ped. * Ped. * Ped. * Ped. * Ped. *

THE VIOLET

172760

MOZART

Allegretto

p *f* *p*

p *dolce.*

A vio - let blos - som'd on the green With low - ly stem and

mf

bloom un - seen; It was a love - ly vio - let! A

mf *p*

High

delicatamente

mf

shep-herd maid-en came that way, With light-some step and as-pect gay, Came

p

near, came near, came o'er the green with song.

mf *p* *mf*

p

"Ah!" thought the vio-let,

p

"Might I be The fair-est flow-er on the lea, Ah! but

p espress.

— for one brief hour! And might be pluck'd by that dear maid, And

p

gen - tly on her bo - som laid, Ah! — but, ah! but a

few dear mo-ments long!" Ah! but a - las! the maid-en

sf *p*

pass'd, No eye up - on the vio - let cast, But crush'd —

f

rall.

— the love - ly flow - er! It sank — and died, — and

rall.

stringendo *cresc.*

heav'd no sigh; "For if I die, I die thro' her, I die thro'

stringendo *cresc.*

rall. *p a piacere*

her, — Be-neath her feet I — die!" O ten - der

rall. *f*

f a tempo

vio - let! It was a love - ly vio - let!

f a tempo *p*

ADELAIDE

MATTHISON
Edited by A. Pero

L. VAN BEETHOVEN
Op. 46

Larghetto

dolce
p

p

Thro' the gar - den of
Ein - sam wan - delt dein

Spring I free - ly wan - der, While soft light with its ma-gic falls a-
Freund im Früh - lings - gar - ten, mild vom lieb - li - chen Zau-ber-licht um-

round me, Hav - ing first thro' the branch - es flit - ted,
flos - sen, das durch wan - ken - de Blü - then - zwei - ge

rf

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trem - bling, A - de-la - i - de!
zit - tert. A - de-la - i - de!

A - de-la - i - de! On the face of the
A - de-la - i - de! In der spie - geln-den

lake, On snow - - - y moun - tains, In the
Fluth, im Schnee der Al - pen, in des

clouds that the set - ting sun has tint - ed, 'Mid the
sin - ken - den Ta - ges Gold - ge - wöl - ke, im Ge-

stars scat - ter'd o'er us, beams thine im - age, thine
fil - de der Ster - ne strahlt dein Bild - niss, dein

p

f *p*

im - age, A - de - la - i - de! On the
Bild - niss, A - de - la - i - de! In des

ff *p*

clouds that the set - ting sun hath tint - ed, 'Mid the
sin - ken - den Ta - ges Gold - ge - wöl - ke, im Ge -

cresc. *f* *p*

stars scat - ter'd o'er us, beams thine
fil - de der Ster - ne strahlt dein

cresc. *ff* *p*

im - age, thine im - age, A - - - de - la -
Bild - niss, dein Bild - niss, A - - - de - la -

decresc. *pp*

i - de!
i - de!

pp

pp

Through the leaves the sweet breath of ev'-ning
A - bend - lüft - chen im zar - ten Lau - be

whis - pers,
flüs - tern,

May's bright
Sil - ber -

pp

bells thro' the grass are light - ly tink - ling, Stream - lets
glöck - chen des Mais im Gra - se säu - seln, Wel - len

mur - mur, and night - in - gales are hymn - ing,
rau - schen und Nach - ti - gal - len flö - ten,

Stream-lets mur - mur and night - in - gales are
Wel - len rau - schen und Nach - ti - gal - len

cresc.

hymn - - ing, A - - de - la - i - - -
flö - - ten: A - - de - la - i - - -

de! Thro' the leaves the sweet breath of ev-'ning whispers, May's bright
de! A-bend-lüft-chen im zar-ten Lau-be flüstern, Sil-ber-

bells thro' the grass are soft-ly tink-ling, Stream-lets
glöck-chen des Mais im Gra-se säu-seln, Wel-len

f *ff*

p

mur-mur, and night-in-gales are hymning, and night-in-gales are hymn-ing;
rau-schen und Nach-ti-gal-len flö-ten, und Nach-ti-gal-len flö-ten:

p

A-de-la-i-de! A-de-la-i-de!
A-de-la-i-de! A-de-la-i-de!

f

Allegro molto

p

Soon, oh, won-der, oh, won-der, up-on my
Einst, o Wun-der, o Wun-der! ent-blüht auf

p

tomb will blos-som, Oh, won-der up-
mei-nem Gra-be, o Wun-der, ent-

f *p*

on my tomb will blos-som, One small flow'r from my
blüht auf mei-nem Gra-be, ei-ne Blu-me der

fond heart's ash-es spring-ing, my fond heart's
A-sche mei-nes Her-zens, der A-sche

cresc.

ash - es spring - ing, On its pet - als, on its pet - als one
mei - nes Her - zens, deut - lich schimmert, deut - lich schimmert, auf

cresc.

name will bright - ly glis - ten, one name will bright - ly glis - ten.
je - dem Pur - pur - blättchen, auf je - dem Pur - pur - blätt - chen

5

pp

p

p

A - de - la - i - de, A - - - de - la -
A - de - la - i - de, A - - - de - la -

f

cresc.

f

sf

i - de! Soon, oh, won - der,
i - de! Einst, o Wun - der!

p

5

f

soon, oh, won - der, yes,
Einst, o Wun - der! ent -

sf *p* *f* *p*

soon on my tomb a flow'r will blos - som,
blüht, ach ent - blüht, auf mei - nem Gra - be

p

One small flow'r from my fond heart's ash - es spring - ing,
ei - ne Blu - me der A - sche mei - nes Her - zens,

this fond heart's ash - es spring - ing,
der A - sche mei - nes Her - zens,

f *p*

pp *cresc.* *f*

On its pet-als, on its pet-als one name will bright-ly glis-ten, one
deut-lich schimmert, deut-lich schimmert, auf je-dem Pur-pur-blätt-chen, auf

pp *cresc.*

name will bright-ly glis-ten. A-de-la-i-de!
je-dem Pur-pur-blätt-chen: A-de-la-i-de!

f *p* *p* *cresc.*

f *p*

A - - - de-la-i-de! Bright-ly,
A - - - de-la-i-de! deut-lich

ff *p*

bright-ly, One name will bright-ly glis-ten, one name will
schim-mert auf je-den Pur-pur-blätt-chen, auf je-dem

bright - ly — glis - ten. A - -
Pur - pur - blätt - chen: A - -

p

de - la - i - - de,
de - la - i - - de,

f *ff*

p *cresc.* *ff*

A - - de - la - i - - - - de.
A - - de - la - i - - - - de.

p cresc. *ff* *sff* *p*

pp

A - de - la - i - de!
A - de - la - i - de!

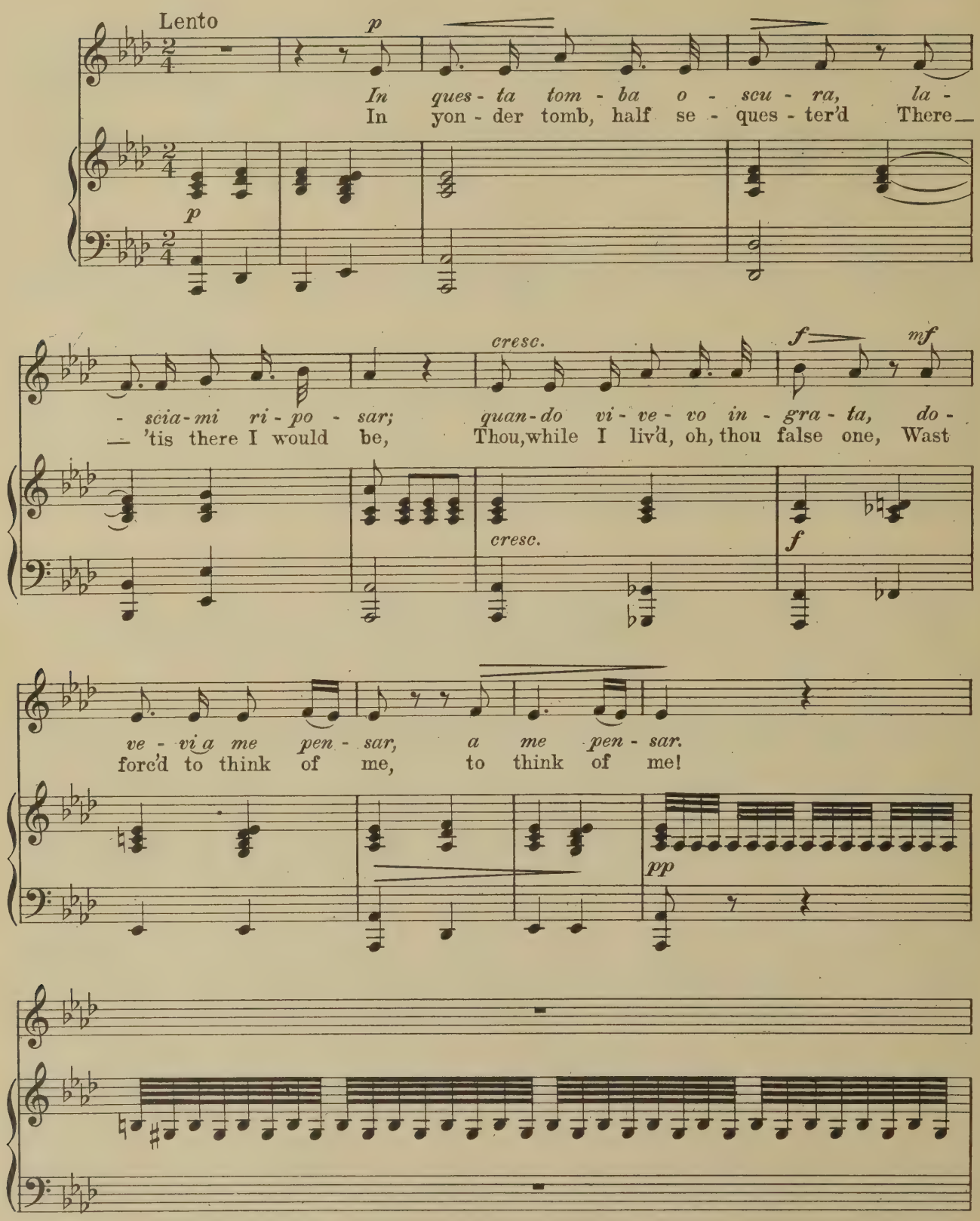
calando *pp*

IN QUESTA TOMBA

IN YONDER TOMB

English version by
Edith Tillotson

BEETHOVEN



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Medium

mf

La - - - scia che l'om - - bre i - -
Quit - - - ting a world of

gnu - - - de go - - -
sor - - - row, there

- - - dan - si pa - - - - ce al -
let me find re - -

men,
lief

e
And

cresc.

non, e non ba - gnar mie
troub - - - le, troub - le not my

ce - - ne - ri d'i - nu - - ti - le ve -
ash - - es with a mock - - e - ry of

p

len. In que - sta, in que - sta tom - ba o -
grief. In yon - der, yon - der tomb half

f *p*

p cresc.

scu - ra la - - scia - mi ri - po - sar; quan - do vi - ve - vo in -
hid - den, There, — yes there would I be, Thou, while I liv'd, oh, thou

cresc.

f *p*

gra - ta, do - ve - vi a me pen - sar, a me pen -
false one, Wast forc'd to think of me, to think of

f *p*

mf *f* *p*

sar, in - gra - ta, in - gra - - ta.
me, thou false one, to think of me.

f *sf* *p*

EDWARD

BALLAD

HERDER

CARL LOEWE
Op. 1, No. 1

Agitato

Why does your brand sae drop wi' bluid, Ed - ward,
Dein Schwert wie ist's von Blut so roth, Ed - ward,

mf

Ed - ward! Why does your brand sae drop wi' bluid, And why sae sadgang
Ed - ward! dein Schwert wie ist's von Blut so roth, und gehst so trau-rig

dim.

Poco meno mosso

p

ye? O! O I hae killed my hawk sae guid,
da? O! Ich hab' ge-schla-gen mei-nen Gei - er todt,

Mith-er, Mith-er! O I hae killed my hawk sae guid, And
Mut - ter, Mut - ter! ich hab' ge-schla-gen mei-nen Gei - er todt, und

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Agitato

I'd nae mair but he, O! Your hawk - is bluit was
das, das geht mir nah! O! Dei - nes Gei - ers Blut ist

not sae reid, Ed - ward, Ed - ward! Your hawk - is bluit was
nicht so roth, Ed - ward, Ed - ward! deines Gei - ers Blut ist

p

not sae reid, My dear son, I tell thee, O! O,
nicht so roth, mein Sohn, be - kenn' mir frei. O! Ich

p

Poco meno mosso

cresc.

I hae killed my reid-roan steed, Mith - er, Mith - er! O
hab' ge-schla-gen mein Roth-ross todt, Mut - ter, Mut - ter! ich

cresc.

ritard. *p*

I hae killed my reid-roan steed, That was sae fair and free, O!

hab' ge-schla-gen mein Roth-ross todt, und 'swar so stolz und treu. O!

ritard.

Agitato *string.*

Your steed was auld, ye hae got mair, Ed-ward,

Dein Ross war alt und hast's nicht noth, Ed-ward,

string.

Ed-ward! Your steed was auld, ye hae got mair, Some oth - er dule ye

Ed-ward! dein Ross war alt und hast's nicht noth, dich drückt einand'-rer

cresc.

f

drie, O! O I hae killed my

Schmerz. O! Ich hab' ge - schlagen meinen

f

ff

fath - er dear, Mith - er, Mith - er, O,
Va - ter todt, Mut - ter, Mut - ter! ich

ff

Ped.

I hae killed my fath - er dear, A - las,
hab' ge - schla - gen mei - nen Va - ter todt, und das,

Ped. Ped.

wae, wae is me, O!
das quält mein Herz! O!

decresc.

morendo

p

What pen - ance will ye drie for
Und was wirst du nun an dir

p

that? Ed - ward, Ed - ward! What pen-ance will ye drie for
thun? Ed - ward, Ed - ward! und was wirst du nun an dir

that? My dear son, now tell me!
thun? mein Sohn, das sa - ge mir!

ff

O! I'll set my feet in yon - der
O! Auf Er - den soll mein Fuss nicht

ff

boat, Mith - er, Mith - er!
ruh'n, Mut - ter, Mut - ter!

I'll set my feet in yon-der boat, And
auf Er - den soll mein Fuss nicht ruh'n, will

I'll fare o'er the sea, O!
wan-dern ü - ber's Meer! O!

p

And what will ye do wi' your towers and
Und was soll wer-den dein Hof und

dim.

cresc.

ha'? Ed - ward, Ed - ward! And what will ye do wi' your towers and
Hall? Ed - ward, Ed - ward! und was soll wer - den dein Hof und

cresc.

ritard.

ha'? That were sae fair to
Hall? so herr - lich sonst, so

ritard.

see? O!
schön, O!

a tempo

f

I'll let them stand till they doun fa'!
Ach im - mer steh's und sink' und fall!

f a tempo

Ped. *

p *pp* *f*

Mith - er, Mith - er! I'll let them
Mut - ter, Mut - ter! Ach im - mer

p *f*

stand, till they doun fa'!
steh's und sink' und fall',

pp

Here nae mair maun I be, O!
ich werd es nim - mer sehn, O!

pp

And what will ye leave to your bairns and wife? Ed-ward, Ed-ward!
Und was soll wer - den aus Weib und Kind? Ed-ward, Ed-ward!

And what will ye leave to your bairns and wife, When ye gang o'er the
Und was soll wer-den aus Weib und Kind, wenn du gehst ü-ber's

sea? O! The warld is
Meer? O! Die Welt ist

p *rit.*

room, let them beg thro' life, Mith-er, Mith-er! The warld is room,
gross, lass' sie bet-teln drin, Mut-ter, Mut-ter! Die Welt ist gross,

let them beg thro' life, Them, them nae mair
lass' sie bet-teln drin, ich, ich seh' sie

ff *p* *ff*

pp

will I see, O! O!
nim - mer - mehr! O! O!

p pp

And what a - bout your mith - er dear?
Und was soll dei - ne Mut - ter thun?

Ed-ward, Ed-ward! And what a - bout your mith - er dear? My
Ed-ward, Ed-ward! Und was soll dei - ne Mut - ter thun? mein

pp f p pp ff

son, my son, That tell to me, O! O! The curse of
Sohn, mein Sohn, das sa - ge mir. O! O! Der Fluch der

f p pp ff

hell frae me shall ye bear,
Höl - - - le soll auf euch ruh'n,

Mith - er, Mith - er!
Mut - ter, Mut - ter!

The curse of hell frae
Der Fluch der Höl - - - le soll

me shall ye bear, 'Twas you sae counselled me! O!
auf euch ruh'n, denn ihr, ihr rie-thet's mir! O!

ff

THE FAVORITE SPOT

F. MENDELSSOHN

Andante

p

1. Know ye where I love to be When the dews are
2. 'Mongst the flow'-rets bloom-ing there, Once I heard a
3. Then drew near a Spin-ner white, Said: "Ah be con-

p

fall-ing? In the vale where soft I hear
sigh-ing; Said the blue For-get-me-not:
ten-ted; Hard-er were thy lot, if thou

Mill-wheels to me call-ing. There a ti-ny
"See, how I am dy-ing! From a thor-ny
Ne'er hadst love la-men-ted! Bet-ter that thy

p

p

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rall.

brook - let flows, Sha - dy trees sur - round it,
cru - el kiss, Rose has left me ach - ing,
heart should break From the Ros - e's kiss - es,

colla voce

a tempo
p

dim.

There I sit and dream of joy, Dream that I have
Ah, since then I'm full of woe, Sure my heart is
Sad is she who dies un - lov'd, And love nev - er

p a tempo

dim.

pp

found it.
break - - - - - ing."
miss - - - - - es."

pp

ADIEU! 'TIS LOVE'S LAST GREETING

VOICI L'INSTANT SUPREME

BERANGER — F. SCHUBERT

Andante

p

A - dieu! 'tis love's last greet-ing, The part - ing hour is come! And

Voi - ci l'ins-tant su - pre - me: L'ins-tant de nos a - dieux! Ô

mf

p

simile

fast thy soul is fleet - ing, To seek its star - ry home! Yet

toi! suel bien que j'ai - me! Sans moi re-tourne aux cieux! La

p

mf

★ *Although usually ascribed to Schubert, this song was probably composed by Weyrauch.*

Medium

cresc. *p*

dare I mourn when Heav-en Has bid thy soul be free, A
mort est une a-mi-e, Qui rend la li-ber-té; Au

cresc. *pp*

fresh-er life has giv-en For all e-ter-ni-ty! Yet
Ciel re-cois la vi-e, Et pour l'e-ter-ni-te! La

p

dare I mourn when Heav-en Has bid thy soul be free, A
mort est une a-mi-e, Qui rend la li-ber-té; Au

p

fresh-er life has giv-en For all e-ter-ni-ty!
Ciel re-cois la vi-e, Et pour l'e-ter-ni-te!

p *p*

p

A -
A -

dieu! go thou be - fore_ me, To join the ser - aph throng! A
dieu! tu vas mat - ten - dre: Bien - tot je dois par - tir. Mon

mf

p *simile*

se - cret sense comes o'er me I tar - ry here not long! A -
cœur fi - de le ten - dre Te gard un sou - ve - nir. A -

p

mf

poco cresc.

dieu! there comes a mor - row, To ev - 'ry day of pain! On
dieu! jus - qu'a l'a - ro - re Du jour en qui j'ai foi. Du

p *poco cresc.*

mf

earth we part in sor - row, To meet in bliss a - gain! A -
jour qui doit en - co - re Me ré - u - nir a toi. A -

f

dieu! there comes a mor - row, To ev - 'ry day of pain! On
dieu! jus - qu'á l'au - ro - re Du jour en qui j'ai foi. Du

mf

earth we part in sor - row, To meet in bliss a - gain!
jour qui doit en - co - re Me ré - u - nir a toi.

f

p

DIE ALLMACHT

THE OMNIPOTENCE

J. L. PYRKER
English version by
Edith Tillotson

F. SCHUBERT

Lento solenne

p *ff*

p

Gross ist Je -
Great is Je -

p

ho - va der Herr, denn
ho - vah the Lord, For

cresc. *f* *mf*

Him - mel und Er - de ver - kün - den
Heav - en and Earth have pro - claimed His

dim.

mf

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Medium

sei - - - ne Macht, gross ist Je - ho - va der
might - - - y pow'r. Great is Je - ho - vah the

Herr, denn Him - mel und Er - de ver - kün - den sei - ne Macht. Du
Lord! for Heav - en and Earth have proclaimed His might - y pow'r. 'Tis

hörst sie im brau - sen - den Sturm, in des
heard in the shriek of the storm, in the

Wald - stroms laut auf - rau - schen - dem Ruf;
tor - rent that roars through the wood;

p

gross ist Je-ho - va der Herr, du
Great is Je-ho - vah the Lord, 'Tis

p

hörst sie im brau - sen-den Sturm, in des
heard in the shriek of the storm, In the

3

Wald - stroms laut auf - rau-schen-dem Ruf;
tor - rent that roars through the wood;

cresc.

f

gross ist Je-ho - va der Herr,
Great is Je-ho - vah the Lord,

f

cresc.

p

gross ist sei - - ne Macht, du
Great His might - - y pow'r, 'Tis

ff *decresc.*

hörst sie in des grü - nen-den Wal - des Ge -
heard where rust - ling leaves fill the groves and the

pp

säu - sel; siehst sie in wo - gen der Saa - - ten
for - ests; seen where the grain waves in fields of

Gold, in lieb - li - cher Blu - men
gold; In love - li - est flow - ers,

pp

glü - hen-dem Schmelz, im Glanz des Ster - ne be-sä - e-ten
bright in their bloom; It shines from stars that be-span-gle the

f

Him - - mels, im Glanz des Ster - ne be - sä - e-ten Him -
heav - - ens, It shines from stars that be - span - glethe heav -

f *p*

mels, in lieb - licher Blu - men glü - hen-dem Schmelz, im
ens, In love - li-est flow - ers, bright in their bloom, It

Glanz des Ster - ne be - sä - e-ten Him - - mels, im
shines from stars that be - span - gle the heav - - ens, It

f *f*

p

Glanz des Ster - ne be - sä - e - ten Him - - -
shines from stars that be - span - gle the heav - - -

p

mels. Furcht - bar tönt sie im
ens. Fierce - ly now in the

f

cresc.

f

Don - ner - ge-roll und flammt in des
thun - der it rolls, and flames in the

cresc.

Blit - zes schnell hin - zu - cken-dem
light - ning's sharp quiv - er - ing

p

Flug, doch kün - det das po - chende
flash. Yet clear - er than these shall thine

pp

Herz dir fühl - ba-rer noch Je - ho - va's Macht, doch kün - det das
ev - 'ry heart-beat pro - claim Je - ho - vah's might, Thine ev - 'ry

Herz dir fühl - ba-rer noch Je-ho - va's Macht, des e - -
heart - beat shall pro - claim Je - ho - vah's might. The Lord

ff

- - -wi - gen Got - - - tes,
God Al - might - - - y;

p

p

blickst du fle - - hend em - por und
Look with pray - er to His throne, and

pp *sf*

hoffst auf Huld und Er - bar - - - men,
ask His grace and His mer - - - cy,

pp

blickst du fle - - hend em - por und
Look with pray - er to His throne and

sf

hoffst auf Huld und Er - bar - - - men.
ask His grace and His mer - - - cy.

p

f

Gross ist Je - ho - va der
Great is Je - ho - vah the

creso.

ff

Herr, gross ist Je -
Lord. Great is Je -

ff *fff*

ho - - - va der Herr.
ho - - - vah the Lord.

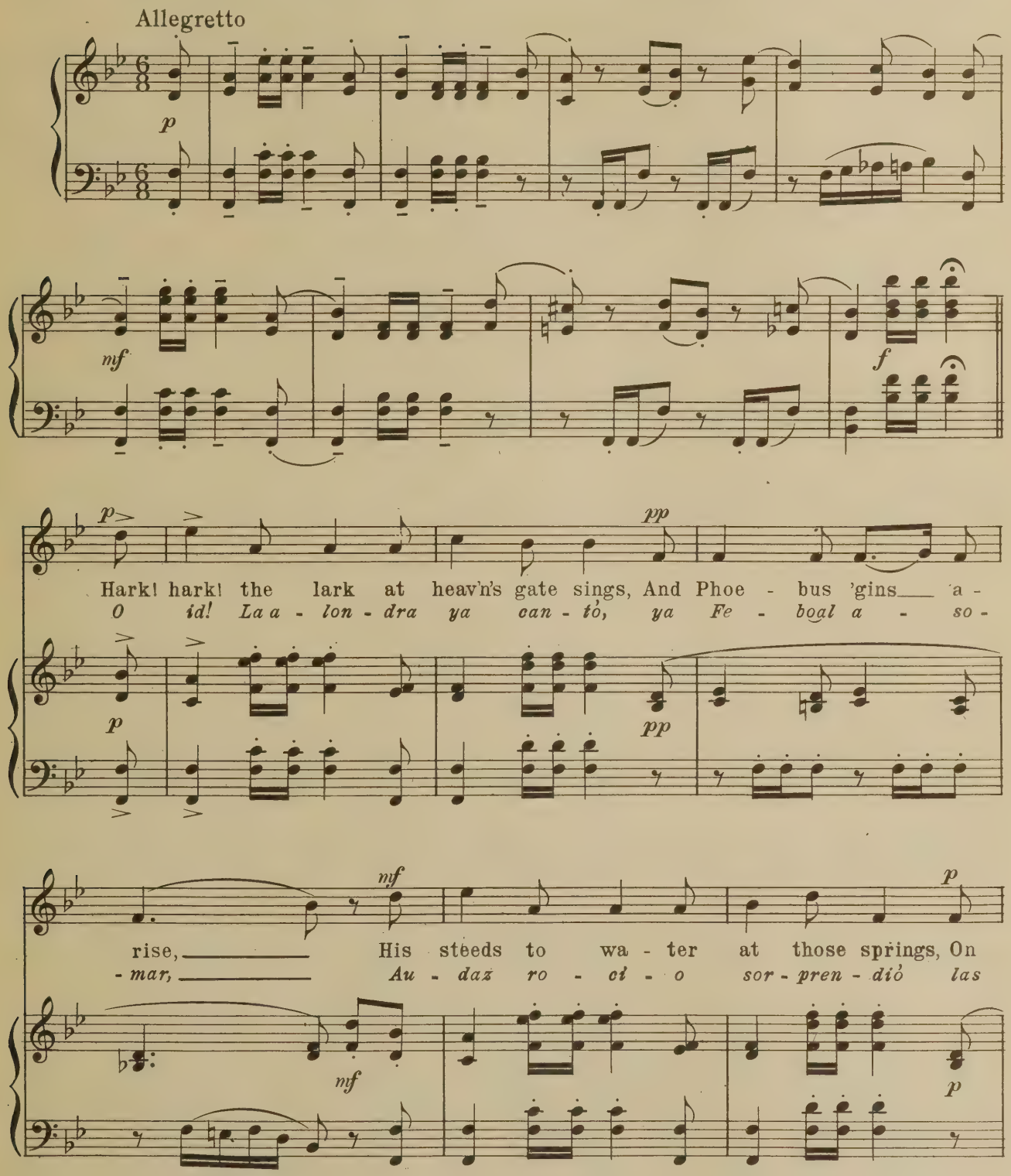
f

f *p*

HARK! HARK! THE LARK!

OID! LA ALONDRA YA CANTÓ

WILLIAM SHAKESPEARE — FRANZ SCHUBERT



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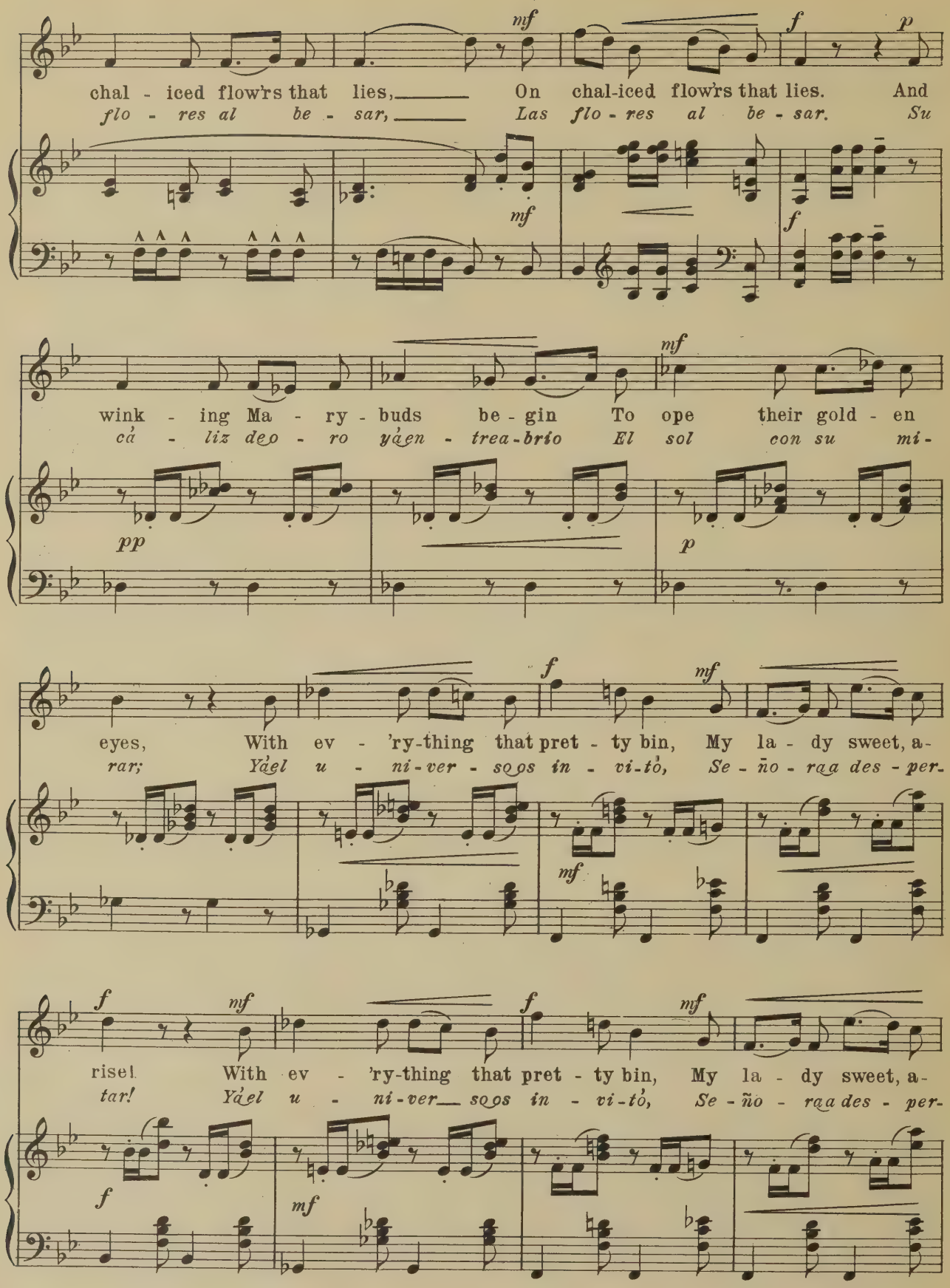
High
(Orig. C maj.)


mf
f
p
chal - iced flow'rs that lies, On chal-iced flow'rs that lies. And
flo - res al be - sar, Las flo - res al be - sar. Su
mf
f
wink - ing Ma - ry - buds be - gin To ope their gold - en
cá - liz de o - ro y'en - trea - brio El sol con su mi -
pp
p
eyes, With ev - 'ry-thing that pret - ty bin, My la - dy sweet, a-
rar; Y'el u - ni - ver - sos in - vi - tó, Se - ño - ra des - per-
f
mf
f
mf
rise! With ev - 'ry-thing that pret - ty bin, My la - dy sweet, a-
tar! Y'el u - ni - ver sos in - vi - tó, Se - ño - ra des - per-
f
mf

f *mf* *cresc.*

rise! a - rise! a - rise! My la - dy sweet, a-

tar, des-per - tar, des-per - tar, Se - ño - ra a des - per-

f *mf* *cresc.*

f *mf* *p*

rise! a - rise! a - rise! My la - dy sweet, a-

-tar! des-per - tar! des per tar, Se - ño - ra a des - per-

f *mf* *p*

rise!

-tar!

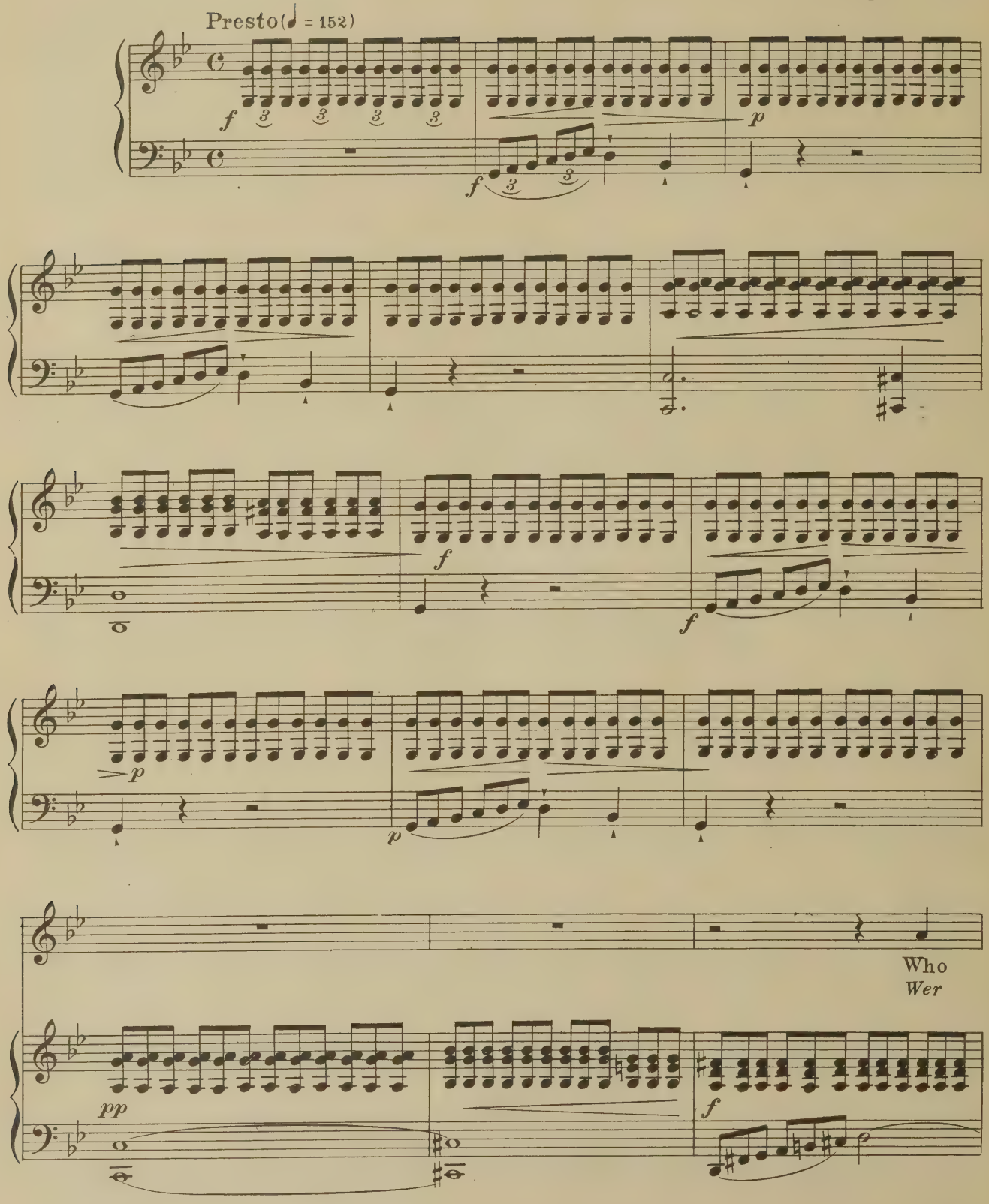
mf *p*

mf *f*

THE ERL KING
DER ERLKÖNIG

GOETHE

FRANZ SCHUBERT
Op. 1.



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High
(Orig.)

rides there so late through night so
rei - tet so spät durch Nacht und

p

wild? A lov - - ing
Wind? Es ist der

pp *cresc.* *sf* *cresc.*

fa - ther with his young child; He
Va - ter mit sei - - nem Kind; er

f *p*

clasp'd his boy close with his fond
hat den Kna - ben wohl in dem

sf *sf*

arm, And clos - - - er, clos - er to
Arm, er fasst ihn si - cher, er

mf *p*

keep him warm.
hält ihn warm.

f *f*

mf
"Dear
„Mein

pp *pp*

cresc.
son, what makes thy sweet face grow so
Sohn, was birgst du so bang dein Ge -

cresc.

p *crescendo poco a poco*

white?" "See, fa - - - - ther,
sicht?" *„Siehst, Va - - - - ter,*

f *pp*

'tis the Erl - king in sight!
du den Erl - kö - nig nicht?

mf

The Erl - - - king stands there with
den Er - - len - kö - nig mit

p *sf* *mf*

crown and shroud!" "Dear
Kron, und Schweif?" „Mein

mf

sf *f*

son, it is some mist - y cloud."
Sohn, es ist ein Ne - bel-streif."

pp

"Thou dear - - est
„Du lie - - bes

decresc.

pp

boy, wilt come with me? And
Kind, komm, geh' mit mir! gar

cresc.

man - - y games I'll play with
schö - - ne Spie - le spiel' ich mit

cresc.

thee; Where va - - ried blos - soms grow
dir; manch' bun - - te Blu - men sind

on the wold, And my moth - er hath
an dem Strand, mei-ne Mut - ter hat manch

man - - y a robe of gold." "Dear fa - ther, my
gül - - den Ge - wand." „Mein Va - ter, mein

mf *f* *f*

crescendo

fa - ther, say, did'st thou not hear The
Va - ter, und hö - rest du nicht, was

p *p*

p

Erl - king whis - per so low in mine ear?"
Er - len - kö - nig mir lei - se ver - spricht?"

mf

"Be tran-quil, then, be tran-quil, my child;
„Sei ru - hig, blei-be ru - hig, mein Kind;

cresc.

'Mong with - er'd leaves the wind blow-eth wild."
in dür - ren Blat - tern saü - selt der Wind."

cresc.

pp

"Wilt come, proud boy, wilt thou come with me? Where my
„Willst, fei - ner Kna - be, du mit mir gehn? mei - ne

pp

beau - teous daugh-ter doth wait for thee; With my daugh - ter thoult join in the
Töch - ter sol - len dich war - ten schön, mei - ne Töch - ter füh - ren den

dance ev - 'ry night, She'll lull thee with sweet songs to give thee de - light, And
nächt - li - chen Reihn und wie - gen und tan - zen und sin - gen dich ein, sie

lull thee with sweet songs to give thee de - light." "Dear
wie - gen und tan - zen und sin - gen dich ein." „Mein

f

f

fa - ther, my fa - ther, And can'st thou not
Va - ter, mein Va - ter, und siehst du nicht

cresc.

trace The Erl - king's daugh - ter in yon dark
dort Erl - kö - nigs Töch - ter am dü - stern

cresc.

rit. *mf* *a tempo*

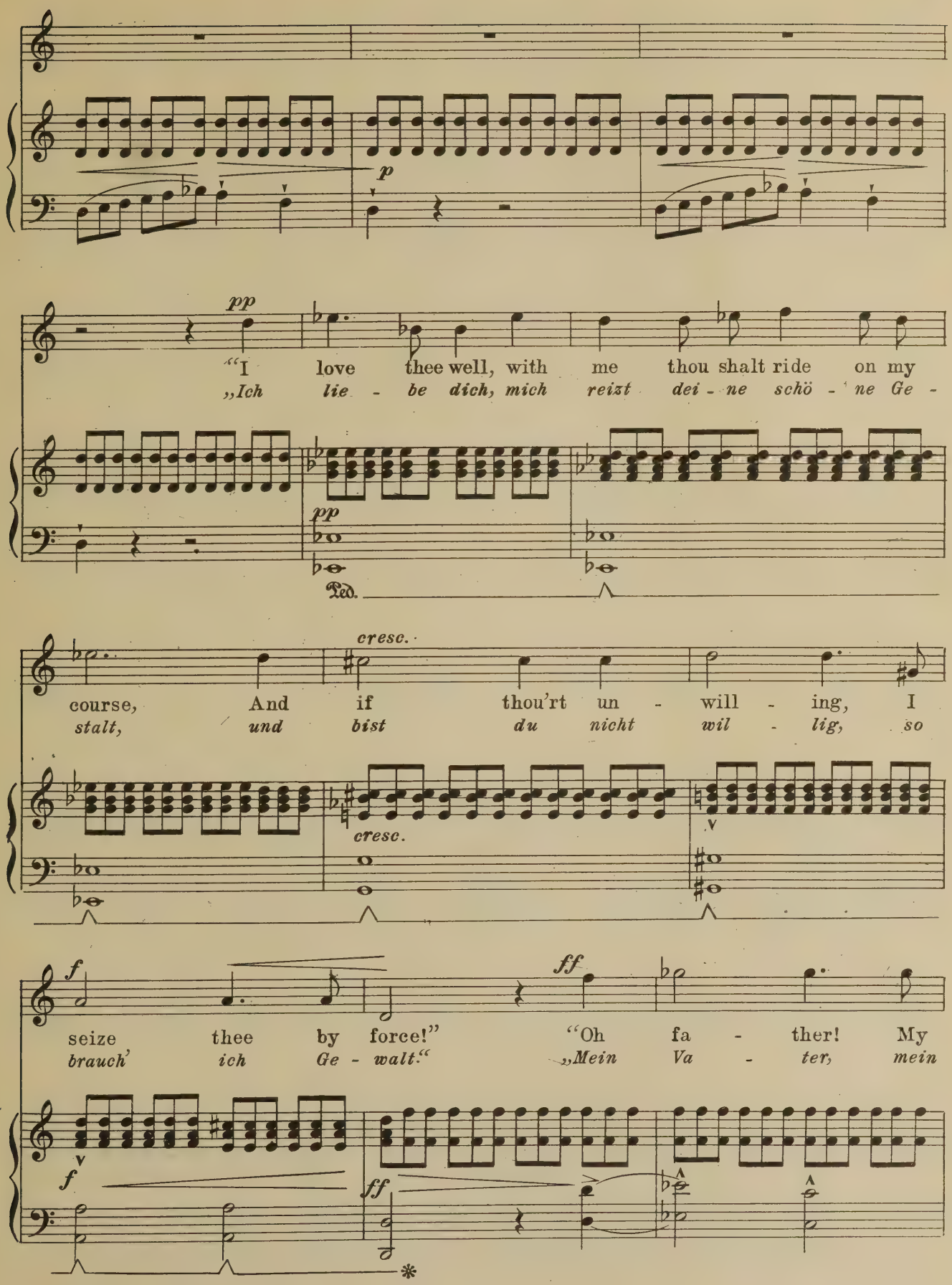
place?" "Dear son, dear
Ort? *„Mein Sohn, mein*

rit. *a tempo mf*

son, the form you there see, Is
Sohn, ich seh' es ge - nau, es

on - ly a hol - low grey wil - low tree."
schei - nen die al - ten Wei - den so grau."

ff


p
pp
"I love thee well, with me thou shalt ride on my
„Ich lie - be dich, mich reizt dei - ne schö - ne Ge -
pp
Ped.
cresc.
course, And if thou'rt un - will - ing, I
stalt, und bist du nicht wil - lig, so
cresc.
f
ff
seize thee by force!" "Oh fa - ther! My
brauch' ich Ge - walt." „Mein Va - ter, mein
f
ff

fa - ther! thy child clos - er clasp,
Va - ter, jetzt fasst er mich an!

Erl - king hath sei'zd me with i - - - cy
Erl - kö - nig hat mir ein Leid's ge -

grasp!" His fa - - ther
than!" Dem Va - - ter

ff *mf*

cresc. *f*

shud - der'd, His pace grew more wild, He
grau - set's, er rei - tet ge - schwind, er

cresc.

held to his bo - som his poor swoon - ing
hält in Ar - men das äch - zen - de

f

child; He
Kind, er -

mf *ff* *mf*

reach'd that house with toil and dread,
reicht den Hof mit Müh' und Noth;

mf *fp*

Recitativo

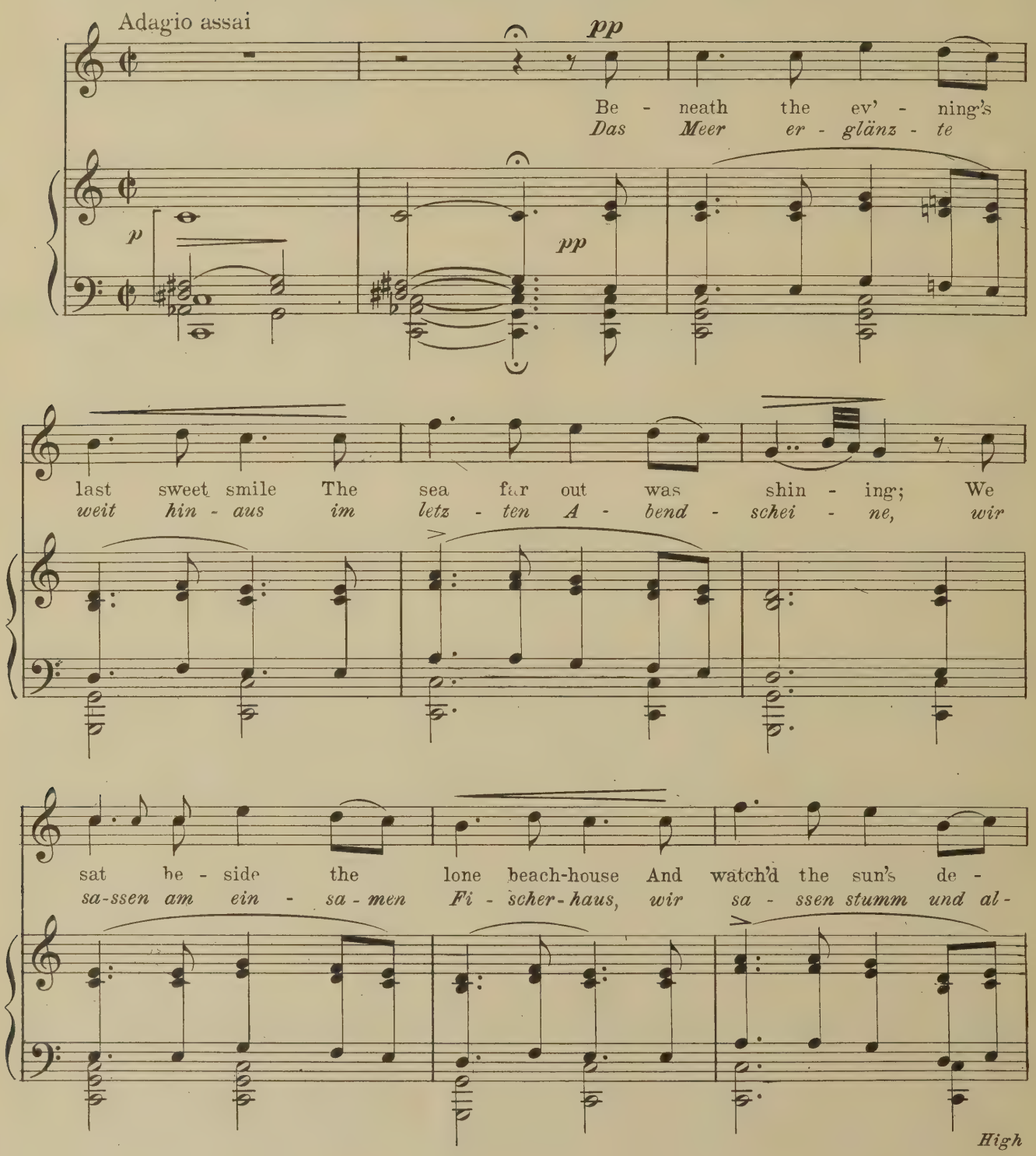
mf *p*

But in his arms, lo! his child lay dead!
in sei-nen Ar - men das Kind war todt.

pp *p* *f*

BY THE SEA
AM MEER

HEINE — FRANZ SCHUBERT



p

clin - ing. The
lei - ne. Der

pp *p*

cresc. *f*

clouds came on, the wa - ters rose, And
Ne - bel stieg, das Was - ser schwoll, die

cresc.

loud - ly the sea - - bird was call - ing!
Mö - ve flog hin und wie - der,

f *p*

p

And from thine eyes the ten - der tears
aus dei - nen Au - gen lie - be - voll

decresc.

p

In gen-tle drops were fall - ing; I saw them fall up -
fie - len die Thrä - nen nie - der. Ich sah sie fal - len auf

pp

on . thy hand, And down - wards low - ly bend - ing, I
dei - ne Hand, und bin auf's Knie ge - sun - ken, ich

kiss'd them off, my own dim eyes With ris - ing tears con -
hab' von dei - ner wei - ssen Hand die Thrä - nen fort - ge -

pp

tend - - ing. And
trunk - en. Seit

pp *pp*

cresc. f

from that hour thine im - age fill'd My
je - ner Stun - de ver-zehrt sich mein Leib, die

cresc.

soul with light for - - ev - er;
See - le stirbt vor Seh - nen

f p

pp

But ah! those tears I stole a - way My
mich hat das un - glück - sel' - ge Weib ver-

decresc pp

sost.

heart from peace dis - sev - - - er!
gif - tet mit ih - ren Thrä - - - nen.

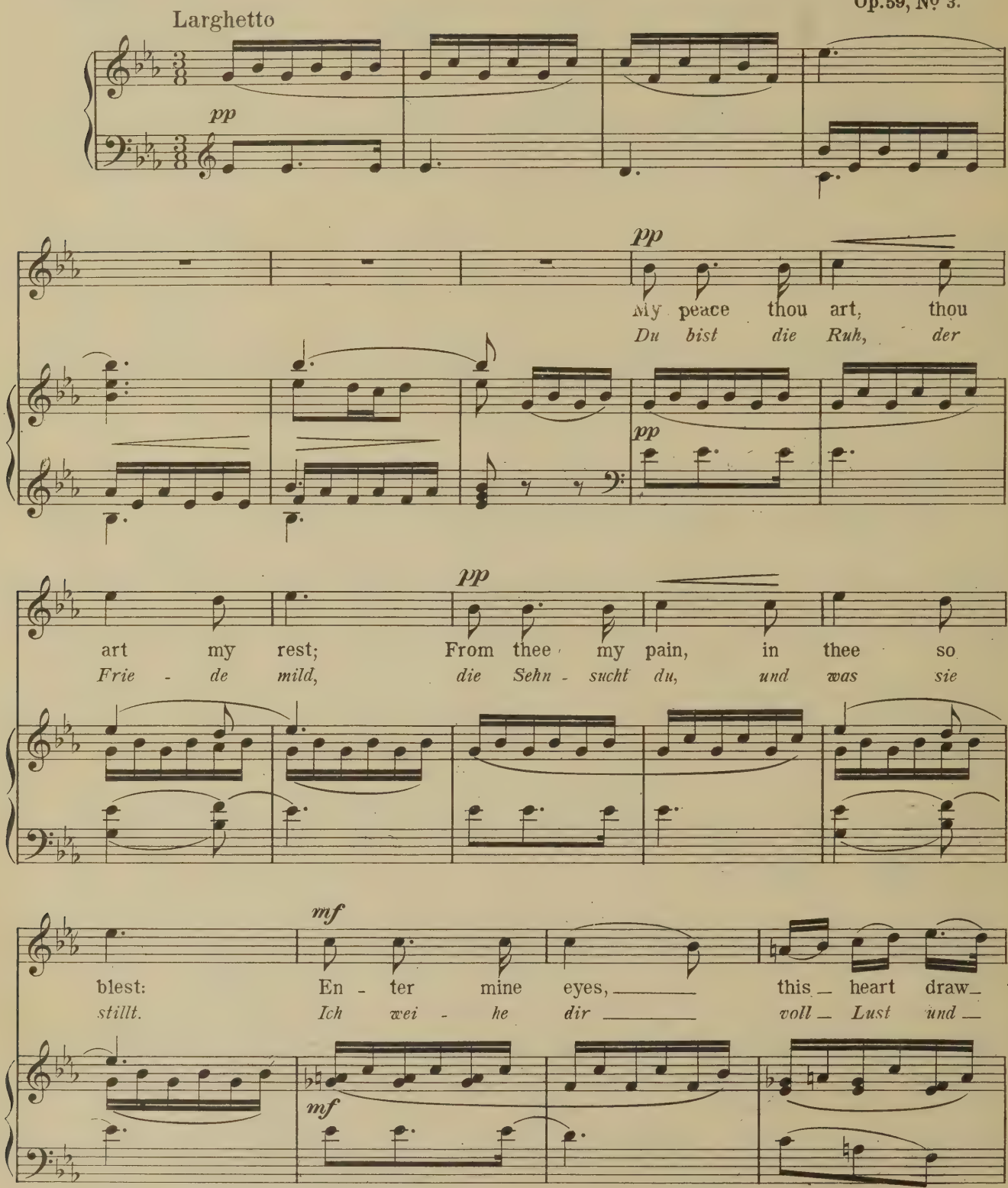
pp ppp

MY PEACE THOU ART

DU BIST DIE RÜH'

FRIEDRICH RÜCKERT

FRANZ SCHUBERT
Op. 59, No. 3.



High

near, O come, O dwell for ev - er here,
Schmerz zur Woh - nung hier mein Aug' und Herz,

p

for ev - er here.
mein Aug' und Herz.

p *pp*

pp

En - ter, and close the door, and
Kehr' ein bei mir, und schlie - sse

l.h. *pp*

pp

come, And be this breast thine end - less home;
du still hin - ter dir die Pfor - ten zu.

Shut out all woe, all less-er care and woe, I would thy
Treib' an - dern Schmerz aus die - ser Brust! voll sei dies

hurt and heal - ing know. thy hurt and heal - ing
Herz von dei - ner Lust, von dei - ner

know.
Lust.

p

mf *cresc.*

Clear light that on my soul hath shone, my
Dies Au - gen - zelt, von dei - nem Glanz al -

l.h. *mf* *cresc.*

f *pp*

soul hath shone, Still let it shine from thee a-
lein er hellt, o füll' es ganz, o füll' es

f *pp*

lone,
ganz!

p

Clear light that on my
Dies Au - gen - zelt, von

p

cresc.

soul hath shone, my soul hath shone, Still let it
dei - nem Glanz al - lein er - hellt, o füll' es

cresc.

f *pp*

shine from thee a - lone.
ganz, o füll' es ganz!

WHO IS SYLVIA?

WER IST SYLVIA?

WILLIAM SHAKESPEARE

FRANZ SCHUBERT
Op. 106 №4

Moderato

pp

p

Who is Syl - via? What is she, That
Is she kind, — as she is fair? For
Then to Syl - via let us sing, That

pp

all our swains com - mend her?
beau - ty lives with kind - - ness;
Syl - via is ex - cel - - ling;

mf

Ho - - - ly, fair ..... and wise is
To her eyes ..... love doth re - -
She ex - cels ..... each mor - - - tal

mf

p

she; The heav'ns such grace did lend her,
pair, To help him of his blind - ness; And,
thing Up - on the dull earth dwell - ing;

pp

mf

That a - - dor - ed she might be,
be - ing help'd, in - hab - - its there, And,
To her, gar - lands let us bring,

That a - - dor - - ed She might be.
be - - ing help'd, in - - hab - - its there.
To her, gar - - lands let us bring.

mf

THE WANDERER

DER WANDERER

GEORG FILLIPP SCHMIDT
English version by
George Cooper

FRANZ SCHUBERT
Op. 4, Nº 1.

Lento

pp *cresc.* *fz* *p*

p

I come from yon-der moun-tains here,— How dull the
Ich kom-me vom Ge-bir-ge her;— es damft das

pp

f *ff*

vale; The sea is drear, the sea is
Thal, es braust das Meer, es braust das

f *cresc.* *ff*

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drear. I wan - der on with heart of
Meer. Ich wand - le still, bin we - nig

fp *pp* *pp* *p*

care; And, sigh - ing, ev - er mur - mur:
froh, und im - mer fragt der Seuf - - zer:

"Where?" ev - - er "Where?" The sun - shine here seems
Wo? im - - mer Wo? Die son - ne dunkt mich

ppp *pp* *pp*

dark and cold, The flow'rs are dull, and life seems old; They
hier so kalt, die Blü - - the welk, das Le - ben alt; und

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speak to me in ac - - cents strange, And ev - 'ry - where I
was sie re - - den, lee - - rer Schall, ich bin ein Fremd - ling

mf Più mosso *f*

friend - less range. Where art thou? Where art thou?
ü - ber - all. Wo bist du, wo bist du,

pp *mf*

mf *f*

My be - lov - ed Land? I seek for
mein ge - lieb - tes Land? ge - sucht, ge -

mf

thee on ev' - - - - ry
ahnt und nie ge -

p *pp*

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Allegro

p *f*

hand! The Land, the Land where hope is bright, Where
kannt! Das Land, das Land so hoff-nungs-grün, so

fp *f*

p

hope is bright! The Land where ros - es glad my sight; Where
hoff - nungs-grün, das Land, wo mei - ne Ro - sen blüh'n, wo

p

cresc. *f*

friends so dear to me now roam, Of all my dead the
mei - ne Freun - de wan - delnd geh'n, wo mei - ne Tod - ten

cresc. *f*

sa - cred home! The Land where they my lan - guage speak: O, Land where
auf - er steh'n, das Land, das mei - ne Spra - che spricht, o Land, wo

Tempo I.

art thou? I wan - der
bist du? Ich wand - le

f *p* *pp* *dim.* *p*

on with heart of care, And, sigh - ing, ev - er mur - mur:
still, bin we - nig froh, und im - mer fragt der Seuf - zer:

mf *p*

"Where?" ev - er "Where?" A voice from Spir - it - land re - plies:
wo? im - mer wo? Im Gei - ster - hauch tönt's mir zu - rück:

pp *ppp* *pp*

"Oh, where thou art not, There for - tune lies!"
„Dort, wo du nicht bist, dort ist das Glück!"

f *p*

IN AUTUMN
IM HERBST

WOLFGANG MÜLLER

ROBERT FRANZ
Op. 17, № 6.

Adagio mesto

p

The heath - er is brown, once bloom - ing so red; The
Die Hai - de ist braun, einst blüh - te sie roth; die

p

birch tree, once green, is bared to the blast; Once twain we did roam, now
Bir - ke ist kahl, grün war einst ihr Kleid, einst ging ich zu zwei'n jetzt

f *p*

f *p*

Ped.

mf

walk I a - lone; Oh! sor-row-ful Au-tumn, I would it were past! A-
geh' ich al - lein; weh' ü - ber den Herbst und die gram - vol - le Zeit! o

mf

High

molto rit. *mf a tempo* *p*

las, a - las! Oh! sor-row-ful Au - tumn, I would it were past! Once

weh, o weh! weh, ü - ber den Herbst und die gram-vol - le Zeit! Einst

molto rit. *pp* *mf a tempo*

blos - som'd the ro - ses, now with - er they all; The flow'- rets, once fra - grant, now

blüh - ten die Ro - sen, jetzt wel - ken sie all', voll Duft war die Blu - me, nun

p

with - er a - way; Once two gath-ered flow'rs, Now I pluck a - lone;

zog er her - aus; einst pfluckt' ich zu zwei'n, jetzt pfluckt' ich al - lein;

f *p* *f* *p*

mf *molto rit.* *pp* *mf a tempo*

All flow'rs are with-er'd and scent-less to-day! A - las, a - las! All flow'rs are with-er'd and

das wird ein dür - rer, ein duft - lo - ser Strauss! o weh, o weh! Das wird ein dür-rer, ein

molto rit. *a tempo*

mf *pp* *mf*

p allargando

scent-less to-day. The world is so drear that once was so sweet; I

duft - lo - ser Strauss. Die welt ist so öd', sie war einst so schön, ich

p colla voce

Ped. *

a tempo p rit. ff ten. a tempo

once was so rich, so rich; Need - y now am

was einst so reich, so reich, jetzt bin ich voll

ten.

p a tempo rit. pp ff a tempo

Ped. *

f appassionato rit. f a tempo

I! Once twain we did roam, now walk I a - lone; My love is

Noth! einst ging ich zu zwei'n jetzt geh' ich al - lein! Mein Lieb ist

f appassionato cresc. ff rit. f a tempo

Ped. Ped. T.S.P. *

ff p largo

false! Ah, then let me die! My love is false! Ah, then let me die!

falsch, o wä - re ich todt! mein Lieb ist falsch! o wä - re ich todt!

cresc. ff p largo

Ped. *

GOOD NIGHT!

GUTE NACHT!

English version by
George Cooper

ROBERT FRANZ
Op. 5, No. 7

Andante

p

The sun - - set's glo - - - ry is
Die Höh'n und Wäl - - der schon

sempre pp

fall - ing, The sea lit with eve - - ning gold; A
stei - gen Im mer tie - - fer in's A - - bend - gold, Ein

bird in bow - er is call - ing, Has my love the bird - ling
Vög - - lein fragt in den Zwei - gen: Ob es Lieb - chen grü - - ssen

Medium

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told? Has my love the bird - ling told? O,
soll'? Ob es Lieb - chen grü - ssen soll'? O

bird - ling, my mes - sage go give her, On the earth she doth not
Vög - lein, du hast dich be - tro - gen, Sie woh - net nicht mehr im

mf *p*

dwell; Love's greet - ing to Heav'n de - liv - er, Take to
Thal; Schwing' auf dich zum Him - mels - bo - gen, Grüss' sie

mf *p*

rit. *dim.*

her my heart's last fare - well!
dro - ben zum letz - ten Mal.

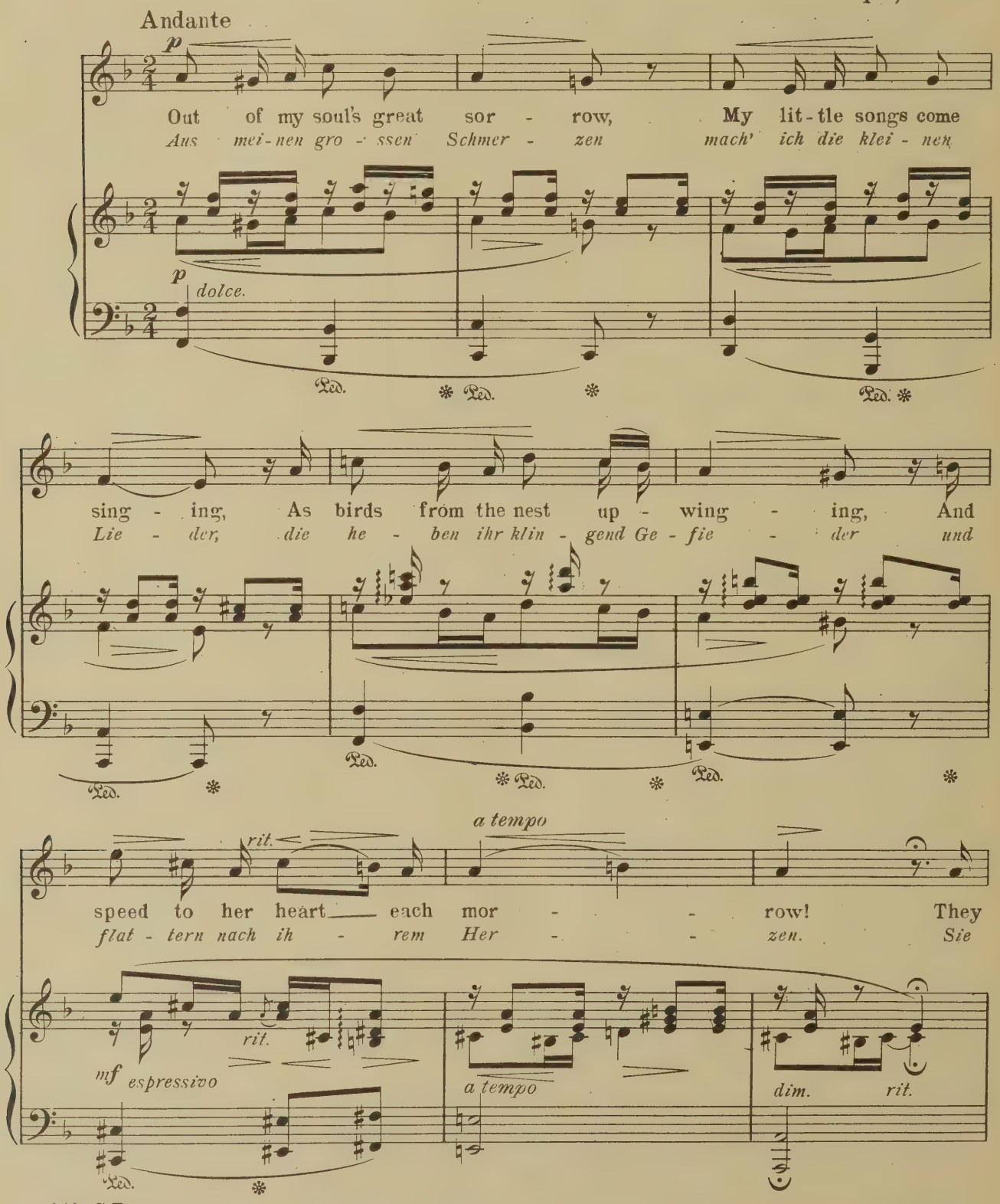
rit. *dim.*

OUT OF MY SOUL'S GREAT SORROW

AUS MEINEN GROSSEN SCHMERZEN

HEINRICH HEINE
English version by
George Cooper

ROBERT FRANZ
Op. 5, № 1.



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Medium

p *a tempo*

find her, and then un - bid - den, They come back to grieve and to

fan - den den Weg zur Trau - ten, doch kom - men sie wie - der und

a tempo

Ped. * Ped. * Ped. *

mf

vex me, But tell me not, though they per - plex ____ me, What

kla - gen, und kla - gen und wol - len nicht sa - gen, was

mf

Ped. * Ped. * Ped. *

they in her heart found hid - - den!

sie ____ im Her - zen schau - - ten.

Ped. * Ped. * Ped. *

IT WAS THE ROSE HERSELF WHO SIGH'D

ES HAT DIE ROSE SICH BEKLAGT

MIRZA SCHAFFY
English version by
Edith Tillotson

ROBERT FRANZ
Op. 42, No. 5.

Larghetto affettuoso

espress.

mf

It was the
Es hat die

Rose her - self who sigh'd, That all too
Ro - se sick be - klagt, dass gar zu

soon she lost the sweet - ness That came to her in Spring-time
schnell der Duft ver - ge - he, den ihr der Lenz ge - ge - ben

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Medium
(Orig.)

ver - nal; Then to con-
ha - be. *Da hab' ich*

sole her I re - plied That in my songs in all com -
ihr zum Trost ge - sagt, dass er durch mei - ne Lie - der

plete - ness Her fra - grance dwelt in life e - ter - nal.
we - he, und dort ein ew' - ges Le - ben ha - be.

p

WOLFGANG MÜLLER

English version by
George Cooper

DEDICATION
WIDMUNG

ROBERT FRANZ
Op.14, No. 1

Andante espressivo

mf

Oh, thank me not for songs I sing thee! From thee they
O dan - ke nicht für die - se Lie - der, mir ziemt es

came, from thee to me; Thy gift they were, I on - ly
dank - bar Dir zu sein; Du gabst sie nur, ich ge - be

mf *p*

bring thee What was and is, and thine shall be!
wie - der, was jetzt und einst und e - wig Dein.

mf

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mf

Thine ev' - ry one, thy heart de - creed them; The light doth

Dein sind sie al - le ja ge - we - sen. Aus Dei - - ner

mf

in thy dear eyes shine Taught me so tru - ly how to

lie - ben Au - gen Licht hab' ich sie treu - lich ab - ge

mf *p*

Ped. * Ped. *

read them: Dost thou not know these songs are thine?

le - sen, kennst Du die eig - nen Lie - der nicht?

pp *pp*

Ped. *

f *p*

Dost thou not know these songs are thine?

kennst Du die eig - - nen Lie - - der nicht?

f *p*

LITTLE MAID WITH LIPS SO ROSY

MÄDCHEN MIT DEM ROTEN MÜNDCHEN

H. HEINE
English version by
Edith Tillotson

ROBERT FRANZ
Op. 5, No. 5.

Andantino con moto

p

Lit - tle maid with lips so ros - y,
Mäd - chen mit dem ro - ten Münd - chen,

p dolce

And with eyes so sweet and clear, Lov - liest, sweet - est,
mit den Äug - lein süss und klar, du mein lie - bes,

p

p

dear - est maid - en, In my thoughts you're ev - er near.
süs - ses Mäd - chen, dei - ner denk ich im - mer - dar.

poco rit.

poco rit.

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Medium
(Orig D-flat)

a tempo

p

Long in - deed this win - ter ev'n - ing; Would that I ___ with

Lang' ist heut' der Win - ter - a - bend, und ich möch - te

p a tempo

p

you might be, Seat - ed near you, chat - ting with you,

bei dir sein, bei dir sit - zen, mit dir schwat - zen

p

rit.

In the room ___ so dear to me.

im ver - trau - ten Käm - mer - lein.

p

rit.

con amore
mf a tempo

Then my lips I'd press so soft - ly On your hand so
An die Lip - pen wollt' ich pres - sen dei - ne klei - ne,

mf a tempo

p

molto sost.
mf espress.

dain - ty white, And a tear would
weis - se Hand, und mit Thrä - nen

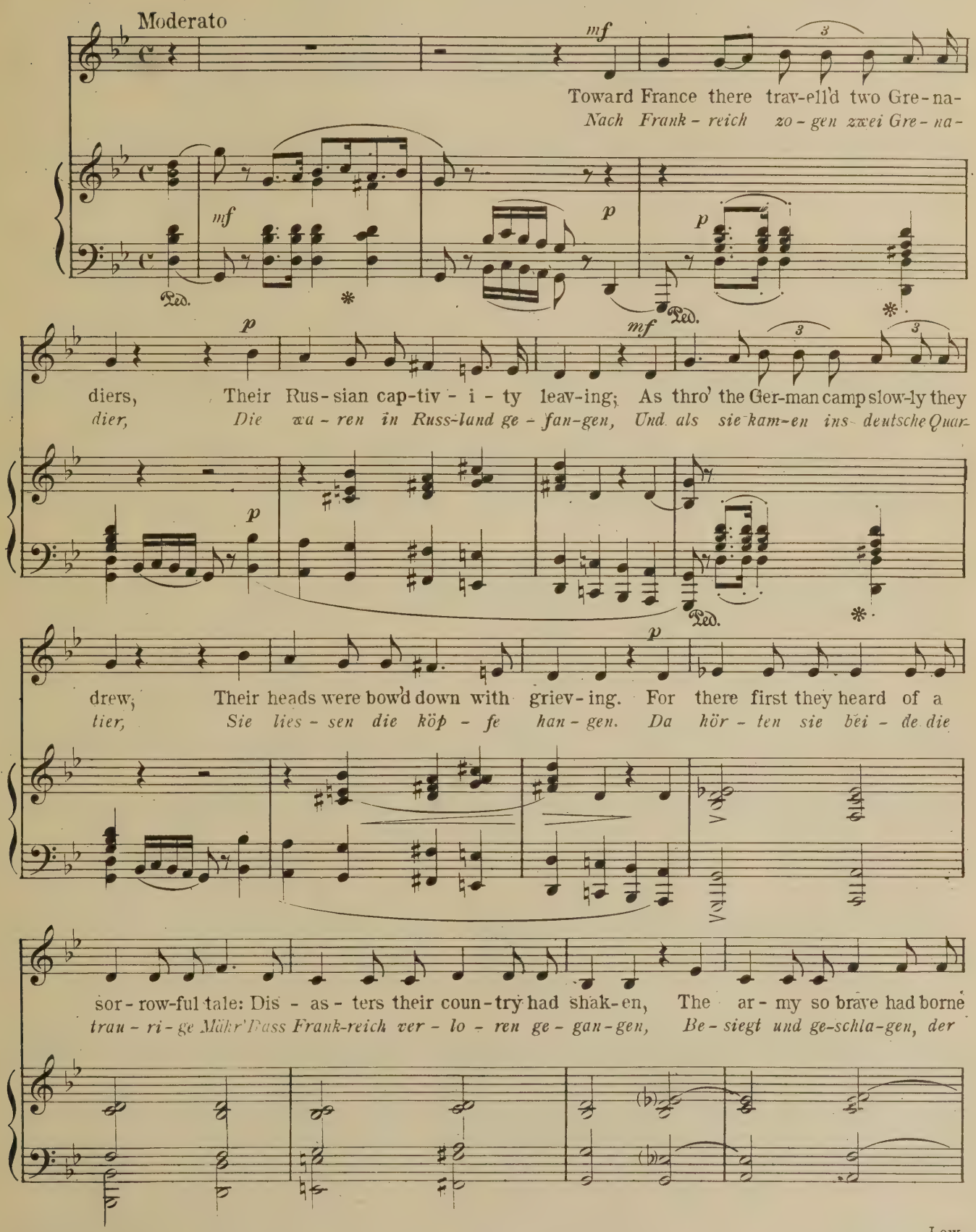
mf molto sost.

light - ly glis - ten On that lit - tle hand to - night.
sie be - net - zen, dei - ne klei - ne, weis - se Hand.

p

THE TWO GRENADIERS
DIE BEIDEN GRENADIERE

ROBERT SCHUMANN
Op. 49, No 1.



Low

ritard.

rout and de-feat, And the Em-p'ror, the Em-p'ror was ta-ken.
ta-pfe-re Heer Und der Kai-ser, der Kai-ser ge-fan-gen.

ritard.

f

Ped. *

p

Then sor-row'd to-geth-er the gre-na-diers, Such dole-ful news to be
Da wein-ten zu-sam-men die Gre-na-dier, Wohl ob der kläg-li-chen

p

Ped. *

learn-ing; And one spoke out a-midst his tears: "My wounds once a-gain are
Kun-de; Der ei-ne sprach: "Wie weh wird mir, Wie brennt mei-ne al-te

burn-ing!" The oth-er spoke: "The song is done, Would that I too were
Wun-de!" Der an-dre sprach: "Das Lied ist aus, Auch ich möcht' mit dir

mf

dy-ing; Yet I have wife and child at home, On me for bread re - ly - ing." "Nor wife nor
ster-ben, Doch hab' ich Weib und Kind zu Haus, Die o - ne mich ver - der-ben. Was scheert mich

child give care to me, What mat - ter if they are for - sak - en; Let them
Weib, was scheert mich Kind, Ich tra - ge weit bess - 'res Ver - lan - gen; Lass sie

p

beg their food, if they hun-gry be; My Em-p'ror, my Em-p'ror is ta-ken! Oh!
bet - teln gehn, wenn sie hun-grig sind; Mein Kai - ser, mein Kai - ser ge - fan-gen! Ge-

Ped. *

poco a poco accel.

grant a last re-quest to me, If here my life be o - ver; Then
währ' mir Bruder, ei - ne Bitt; Wenn ich jetzt ster - ben wer - de, So

p *poco a poco accel.*

take thou my bo - dy to France with thee, No soil but of France my cov - er. The
nimm mei - ne Lei - che nach Frank - reich mit, Be - grab' mich in Frank - reich's Er - de. Das

p

più moto

cross of hon - or, with its band, Leave on my bos - om ly - ing; My
Eh - renkreuz am roth - en Band, Sollst du aufs Herz mir le - gen; Die

colla voce

mus - ket place with - in my hand, My dag - ger round me ty - ing. Then
Flin - te gieb mir in die Hand Und gürt' mir um den De - gen. So

f

there I shall lie with - in the tomb, A sen - try still and un - stir - ring, Till the
will ich lie - gen und hor - chen still, Wie ei - ne Schild - wach' im Gra - be, Bis

f f f sf

sf

sf

Ped. *

roar of can-non re-sounds thro' the gloom, And tramp of the horse-men spur-ring. Then
einst ich hö-re Ka-no-nen-ge-brüll, Und wie-hernder Ros-se Ge-tra-be. Dann

f *f* *sf* *f* *sf*

Ped. *

rid-eth my Em-p'ror swift o-ver my grave, While swords with clash are des-cend-ing, While
rei-tet mein Kai-ser wohl ü-ber mein Grab, Viel Schwer-ter klir-ren und blit-zen, Viel

Ped. *

f

swords with clash are des-cend-ing; Then will I a-rise ful-ly armed from my grave, My
Schwer-ter klir-ren und blit-zen: Dann steig' ich ge-waff-net her-vor aus dem Grab, Den

ff

Ped. * Ped. *

ritard.

Em-p'ror, my Em-p'ror de-fend-ing!"
Kai-ser, den Kai-ser zu schüt-zen."

Adagio

ritard.

THE LOTUS FLOWER

DIE LOTOSBLUME

R. SCHUMANN
Op. 25, Nº 7.

Lento assai

p

The Lo - tus-flow'r is trou - bled At
Die Lo - tos-blu - me äng - stigt

p

mf

sun's re-splen-dent light, With sunk-en head and sad - ly She
sich vor der Son - ne Pracht, und mit ge - senk - tem Haup - te er -

p

dream-i - ly waits for the night. The moon ap-pears as her woo - er She
war - tet sie träu - mend die Nacht. Der Mond der ist ihr Buh - le, er

pp

Medium

mf *f*

wakes at his fond em - brace, For him she kind-ly un - cov - ers Her

weckt sie mit sei - nem Licht, und ihm ent-schlei-ert sie freund - lich ihr

mf *accel.*

sweet-ly flow'r - ing face She - blooms and glows and glis - tens And

from - mes Blu - men-ge - sicht. Sie blüht und glüht und leuch-tet und

f *mf* *accel.*

f *rit.* *p*

mute - ly gaz - es a - bove — She weeps and ex - hales and trembles, With

star - ret stumm in die Höh — sie duf - tet und wei-net und zit-tert vor

f *rit.*

a tempo *rit.*

love and the sor - rows of love, With love and the sor-rows of love.

Lie - be und Lie - bes - weh, vor Lie - be und Lie - bes - weh.

p *a tempo* *rit.*

MOONLIGHT

MONDNACHT

JOSEPH von EICHENDORFF
English version by
Edith Tillotson

R. SCHUMANN
Op. 39, No. 5

Con tenerezza

p

rit.

a tempo

Ped. ✻ Ped. ✻ Ped.

p

It seem'd as if the heav - - en
Es war, als hätt' der Him - - mel

simile

✻

Had laid on earth a kiss,
die Er - - de still ge - küsst,

p

While slum - b'ring 'mid moon - - lit flow - - ers,
dass sie im Blü - - then-schim - - mer

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She seem'd to dream of bliss.
von ihm nur träu - - men müsst'.

p *rit.*

mf *a tempo* *rit.* *a tempo*

p

The breeze sigh'd o'er the mead - ows,
Die Luft ging durch die Fel - - der;

simile

And thro' the wav - - ing corn,
die Aeh - ren wog - - ten sacht;

While humm'd the for - - est shad - ows,
es rausch - ten leis' die Wäl - - der;

And stars the night a - dorn.
so stern - klar war die Nacht.

rit.

rit.

My soul out - spread her pin - - ions,
Und mei - ne See - - le spann - - te

a tempo

a tempo

p

And thro' the tran - quil air
weit ih - re Flü - gel aus,

p

Rang'd fan - cy's wide do - min - - ions
flog durch die stil - - len Lan - - de,

mf *cresc.*

And sought her bright home there.
als flö - ge sie nach Haus.

mf *cresc.*

mf

pp

DEDICATION

WIDMUNG

ROBERT SCHUMANN

Animato

mf

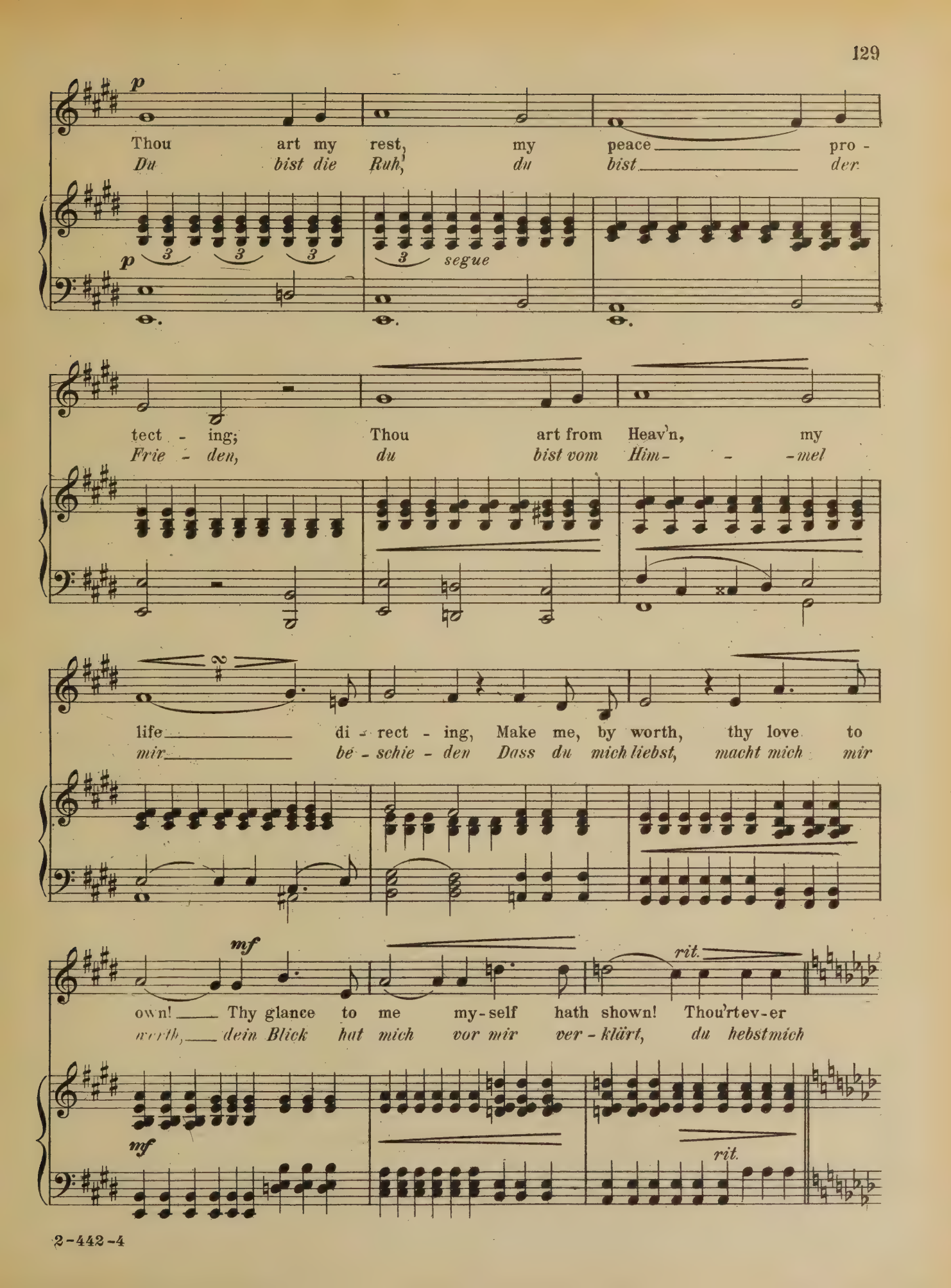
Thou art my soul, thou art my heart; thou both my joy, and sadness art; Thou art my world, where I am mov-er, my heav'n art thou, where-in I hov-er; Thou art my grave, where-in I cast for-ev-er all my sor-row past!

Du mei-ne See-le, du mein Herz, du mei-ne Wonn, o du mein Schmerz, Du meine Welt, in der ich le-be, mein Him-mel Du, da-rein ich schwe-be, O du mein Grab, in das hin-ab ich e-wig mei-nen Kum-mer gab!

p

rit.

High


p
Thou art my rest, my peace pro-
Du bist die Ruh', du bist der
segue
tect - ing; Thou art from Heav'n, my
Frie - den, du bist vom Him- -mel
life di - rect - ing, Make me, by worth, thy love to
mir be - schie - den Dass du mich liebst, macht mich mir
mf
own! Thy glance to me my-self hath shown! Thou'rtev-er
dein Blick hat mich vor mir ver - klärt, du hebst mich
rit.

p *a tempo*

round me hov- -'ring by, My
lie- -bend ü- -ber mich, mein

p a tempo

rit. *a tempo*

guard- -ian sprite, my bet - ter I!
gu- -ter Geist, mein bess - 'res Ich!

rit. *a tempo*

Ped.

f

Thou art my soul, thou art my heart; Thou both, my
Du mei-ne See - le, du mein Herz, du mei - ne

f

Ped. Ped. Ped. Ped.

joy and sad - ness art; Thou art my
Wonn', o du mein Schmerz, du mei - ne

Ped.

dim.

world where I am mov- -er, My heav'n art
Welt, in der ich le- -be, mein Him - mel

dim.

Ped. Ped.

f

thou, where-in I hov- -er, my guardian sprite, my bet - ter
du, da - rein ich schwe - be, mein gu - ter Geist, mein bess - 'res

f

Ped. Ped.

I!
Ich!

p

rit.

THE ALMOND TREE
DER NUSSBAUM

JULIUS MOSEN
Edited by A. Pero

R. SCHUMANN
Op. 25, No. 3

Allegretto

p

An al - mond tree grows be -
Es grü - net ein Nuss - baum

p

Ped.

mp

side a cot, Slen - der, ten - der
vor dem Haus, duf - tig, luf - tig

branch - es o'er - sha - dow the tran - quil spot.
brei - tet er blätt'-rig die Blät - ter aus.

p

Its beau - ti - ful blos - soms seem so fair,
Viel lieb - li - che Blü - then steh - en dran,

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Medium

mp

Ai - ry fai - ry bree - zes ca -
lin - de Win - de kom - men, sie

ress and woo them there. They're
herz - lich zu um - fahn. Es

p

mur - mur - ing to each oth - er now,
flü - stern je zwei zu zwei ge - paart,

mf

Bend - ing, send - ing soft - ly sweet kiss - es from bough to bough.
nei - gend, beu - gend zier - lich zum Kus - se die Häupt - chen zart.

mf

p

They tell of a lit - tle
Sie flü - stern von ei - nem

p *riten.* *a tempo*

mf *p*

mai - den Both glad - den'd and sad - den'd by
Mägd - lein, das düch - te die Näch - te und

dreams night and day, Dreams that she hides a -
Ta - - - ge lang, wuss - te ach sel - ber nicht

ritard. *ritard.*

a tempo *p*

way. They
was. Sie

a tempo *p* *mf*

whis - per, they whis - per;
flü - stern, sie flü - stern;

p

p

Who knows, who knows what the maid may hear?
wer mag ver - stehn so gar lei - se Weis'

p a tempo

Hints of a
flü - stern von

ritard.

a tempo

bride - groom to come next year?
Bräut - gam und näch - - - sten Jahr,

p ritard. *a tempo* *p*

to come next year? The branch - es
vom näch - sten Jahr, *Das Mägd - lein*

ritard. *a tempo* *p*

rust - le and bend a - bove,
hor - chet, es rauscht im Baum.

Till they still her long - ings In slum - ber and dreams of
Seh - nend, wäh - nend sinkt es, lä - chelnd in Schlaf und

love.
Traum.

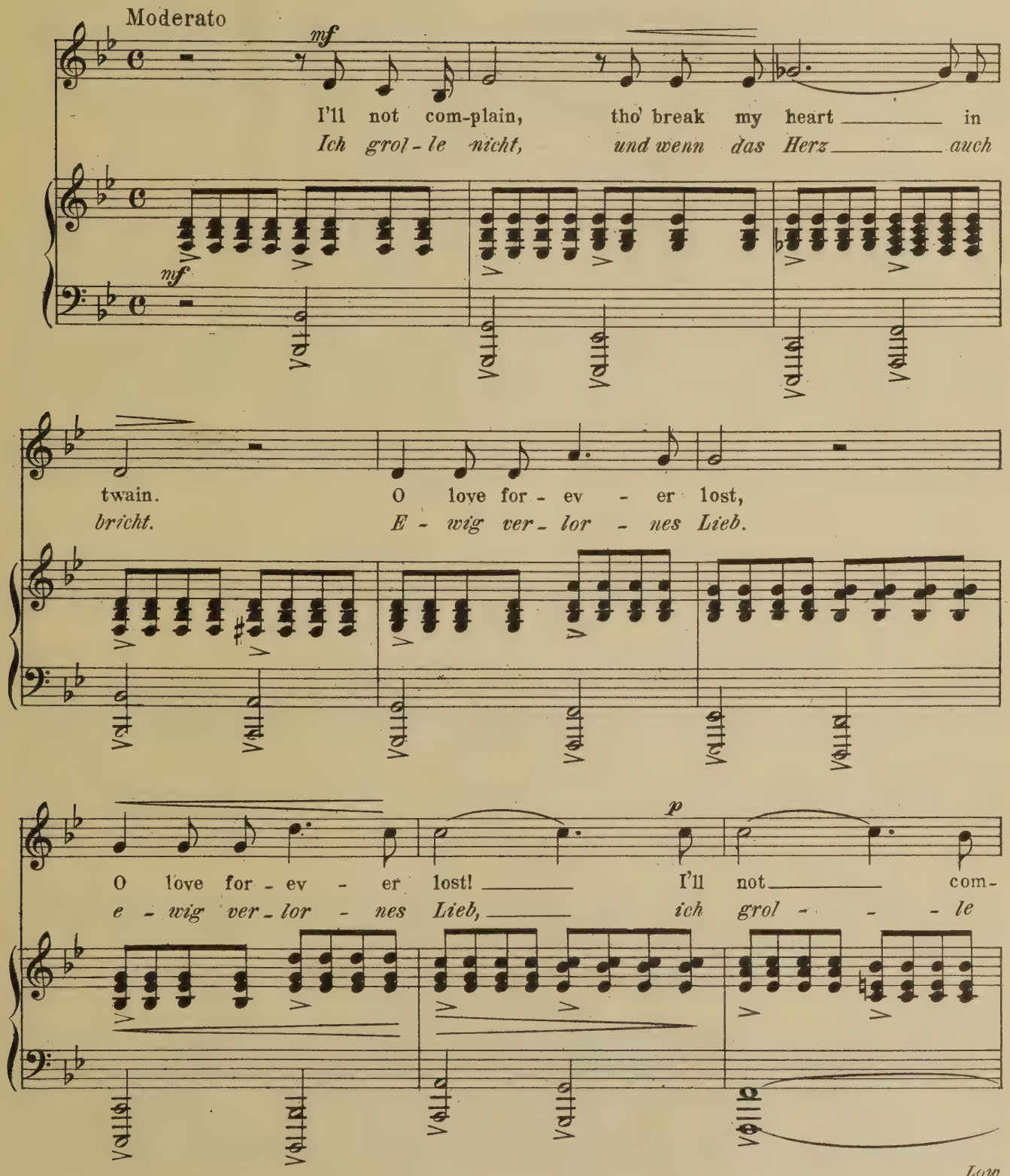
pp

I'LL NOT COMPLAIN

ICH GROLLE NICHT

HEINRICH HEINE
English version by
John S. Dwight

ROBERT SCHUMANN,
Op. 48, No. 7



mf *f*

plain, I'll not com-plain. How-e'er thou

nicht, ich grol - - - le nicht - Wie du auch

f

mf *p*

shin'st in dia - mond splendor bright, There falls no ray in - to thy

strahlst in Di - a - man-ten-pracht; es fällt kein Strahl in dei-nes

p

f *rit.* *a tempo*

heart's deep night, I know full well.

Her - zens Nacht, dass weiss ich längst.

f *rit.* *a tempo*

f

f *p*

I'll not com-plain, tho' break my heart in twain. In

Ich grol-le nicht, und wenn das Herz auch bricht. Ich

dreams I saw thee wan-ing And saw the night with-in thy bos-om

sah dich ja im Trau-me und sah die Nacht in dei-nes Her-zens

p

mf *cresc.* *rit.*

reign-ing, And saw the snake that on thy heart doth gnaw, How all for-

Rau-me und sah die Schlang' die dir am Her-zen frisst, ich sah mein

mf *cresc.* *rit.*

lorn thou art, my love, I saw. I'll not com-plain, I'll not com-

Lieb, wie sehr du e-lend bist. Ich grol-le nicht, ich grol-le

f *mf* *f*

plain.

nicht.

sempre f

THE MAIDEN'S WISH

F. CHOPIN
Op. 74, No. 1

Allegro, ma non troppo (♩ = 112)

mf *p* *cresc.*

Could I, a sun - world, high in heav'n float light - ly,
Könnt' ich als Son - ne hoch am Him - mel schwe - ben,

p *cresc.*

On thee on - ly love, should my rays shine bright - ly! Not o'er the
nur für dich wollt' ich mei - ne Strah - len ge - ben; nicht für die

p *marcato*

moun - tains, For - ests, or foun - tains, But thro' thy lit - tle win - dow,
Wäl - der, nicht für die Fel - der, dort wo dein klei - nes Fen - ster:

mf *sf*

Low

p *cresc.* *p*

There should my warm rays, look-ing in, laugh bright - ly, Could I a

dort hin - ein würd' ich mei - ne Strah - len ge - ben, könnt' ich als

p *cresc.* *p*

Ped. ✻

sun world, high in heav'n float light - ly.

Son - ne hoch am Him - mel schwe - ben.

mf *tr* *tr*

Ped. ✻ Ped. ✻

tr *p* *tr* *tr* *tr*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p *cresc.* *p*

Were I a bird - ling, sweet should swell my sing-ing, Round thy charm'd soul, my love,

Wär ich ein Vö - glein herr - lich wollt' ich sin - gen, dass dir mein Lied - chen sollt'

p *cresc.* *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

mf

wild en-chant-ment fling-ing, Not on the moun-tains, Not by the foun-tains,

in die See-le drin-gen; säng' nicht in Wäl-dern, nicht in den Fel-dern,

marcato *mf*

Ped. * Ped. * Ped. * Ped. * Ped. *

mf *cresc.*

But 'neath thy lit-tle win-dow; Were I a bird-ling, there would rise my sing-ing,

dort wo dein klei nes Fen-ster: wär' ich ein Vö-glein, dort nur wollt' ich sin-gen,

sf *p* *cresc.*

Ped. * Ped. *

Round thy charm'd soul, love, sweet en-chant-ment fling-ing!

Dir sollt' mein Lied-chen in die See-le drin-gen.

mf *tr* *tr*

Ped. * Ped. * Ped. * Ped. * Ped. *

tr *p* *tr* *tr* *tr*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

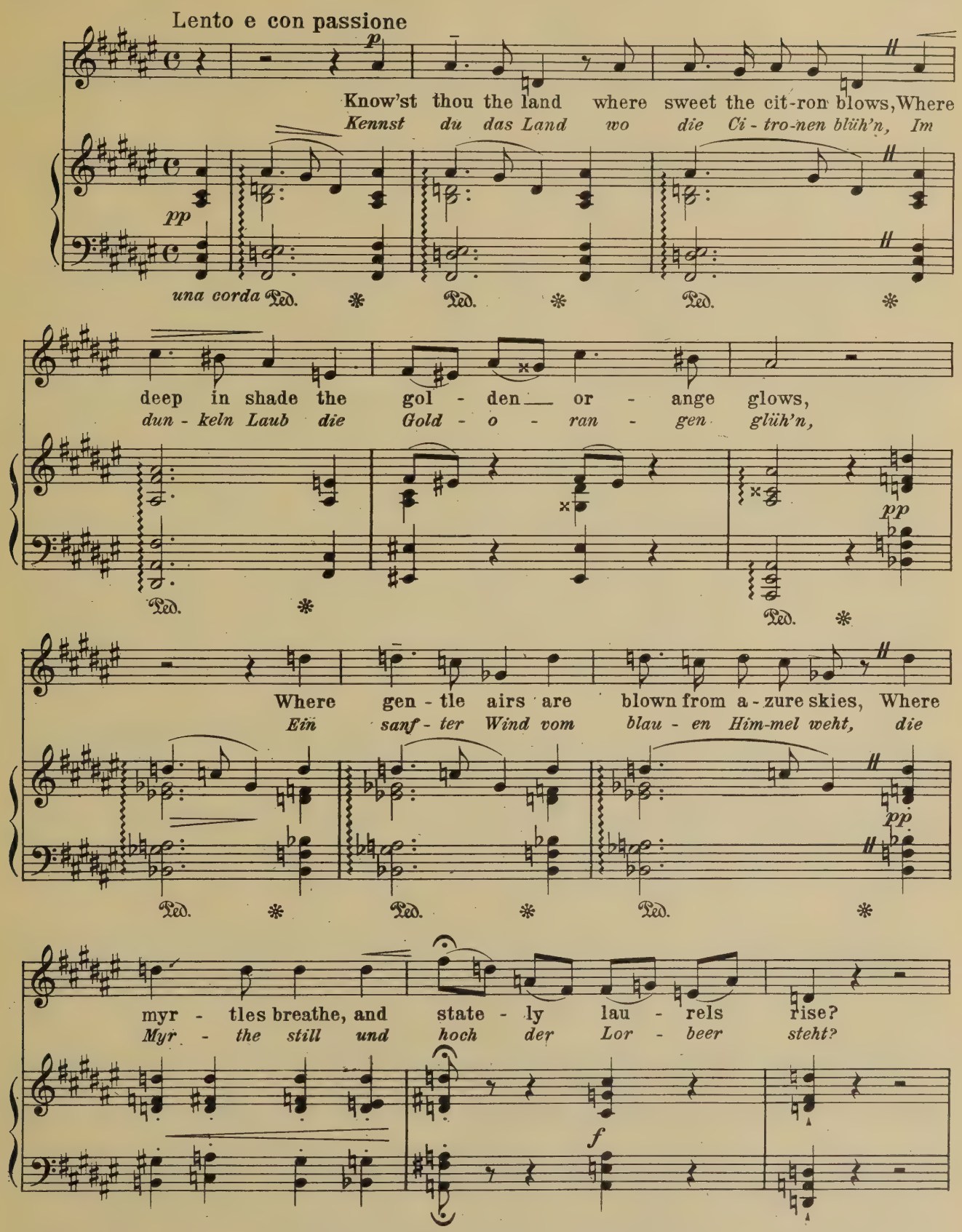
MIGNON'S SONG

KENNST DU DAS LAND?

GOETHE

Edited by A. Pero

LISZT



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p

Thou know'st it well!
Kennst du es wohl?

p

poco rall.

Thou know'st the land! Thou know'st it well!
Kennst du es wohl? Kennst du es wohl?

poco rall.

più moto

With thee, with thee, with thee, O my be-
Da - hin, da - hin, da - hin Möcht' ich mit

pp *più moto dolce*

sempre una corda

lov - ed, would I thi - ther flee! With thee, with thee, with
dir, O mein Ge - lieb - ter, zieh'n; da - hin, da - hin, da -

pp

Ped. * Ped. *

poco sost.

thee, with thee, O my be - lov - ed, with
hin Mit dir, o mein Ge - lieb - ter, mit

pp colla voce

rall.

thee, ah, thi - ther would I flee!
dir, o mein Ge - lieb - ter zieh'n!

a tempo

pp

rall.

smorz.

Ped. * Ped. * Ped. *

p

Know'st thou the house with por - tals gleam - ing
Kennst du das Haus? Auf Säu - len ruht sein

pp

Ped. * Ped. * Ped. *

mf f

bright, The glit - t'ring hall, the courts of soft - en'd
Dach; Es glänzt der Saal, es schim - mert das Ge -

f

light, Where mar - ble sta - tues
mach, Und Mar - mor - bil - der

f *p*

una corda Ped. * Ped. *

rit. *con molta espress.*

seem to beck-on me: 'Come hi - ther, child! what have they done to
steh'n und seh'n dich an: Was hat man dir, du ar - mes Kind, ge -

rit.

Ped. *

thee?' — Thou know'st it well!
than? — Kennst du es wohl?

p *p*

Thou know'st the house! Thou know'st it well!
Kennst du es wohl? Kennst du — es wohl?

poco rit.

poco rit.

With thee, with thee, with
Da - hin, da - hin, da -

pp

thee, O my be - lov - ed, would I thi - ther flee! With
hin Möcht' ich mit dir, o mein Be - schüt - zer, zieh'n. Da -

pp

Ped. * Ped. *

thee, with thee, with thee, with thee, O my be -
hin, da - hin, da - hin Mit dir, o mein Be -

rall.

lov - ed, with thee, ah, thi - ther would I
schüt - zer, mit dir, o mein Be - schüt - zer,

rall.

mf a tempo

flee!
zieh'n!

The
Kennst

pp

smorz.

mf a tempo

Più mosso

moun - - tain paths that van - ish in - to cloud, Where
du — *den Berg und sei - nen Wol - ken-steg? Das*

mf

toil the mules by heav - y bur - dens
Maul - thier sucht im Ne - - bel sei - - nen

bowed, The cav - - erns where the
Weg; in Höh - - len wohnt der

cresc.

fear - ful drag-ons lie, While down the rocks
Dra - chen al - te Brut. Es stürzt der Fels,

f *ff* Ped. * Ped. *tre corde* * Ped. *

ff the tor-rent thun-ders by;
und ü - ber ihn die Fluth.

sf *poco rit.* Ped. *

Tempo I. *p* *poco rall.*
Thou know'st them well, thou know'st them well!
Kennst du ihn wohl? Kennst du ihn wohl?

p *poco rall.* *dolce* Ped.

dolciss.
Thou know'st the land, thou know'st the house, the moun-tain
Kennst du das Land? Kennst du das Haus? Kennst du den

pp *pp* *pp*

* Ped. *

sost.

path, thou know'st them well!
Berg? Kennst du sie wohl?

colla voce *accel.* *smorz.*

Più lento

A - way, a - way, a - way, O my be -
Da - hin, da - hin, da - hin Geht un-ser

pp *una corda* Ped. *

dolce

lov - ed, thi-ther let us flee! A - way, a-way, a -
Weg! o Va - ter, lass uns zieh'n! Da - hin, da-hin, da -

Ped. * Ped.

way! Ah, thi - - ther, my be -
hin Geht un - - ser Weg, o

dolce

*

poco rall.

lov - ed, ah, thi - ther let us

Va - ter, o Va - ter, da - hin lass uns

poco rall.

Ped. *

flee!

zieh'n!

Ah, thi - ther let us flee!

Da - hin lass uns zieh'n!

pp

Ped. * Ped. * Ped. *

cresc. rit.

Ah, thi - ther let us flee, be - lov - ed! O my be - lov - ed,

Da - hin geht un - ser Weg, o Va - ter, o mein Be - schüt - zer,

cresc. colla voce

Ped.

dolce

ah, thi - ther let us flee!

Ge - lieb - ter, da - hin!

8va

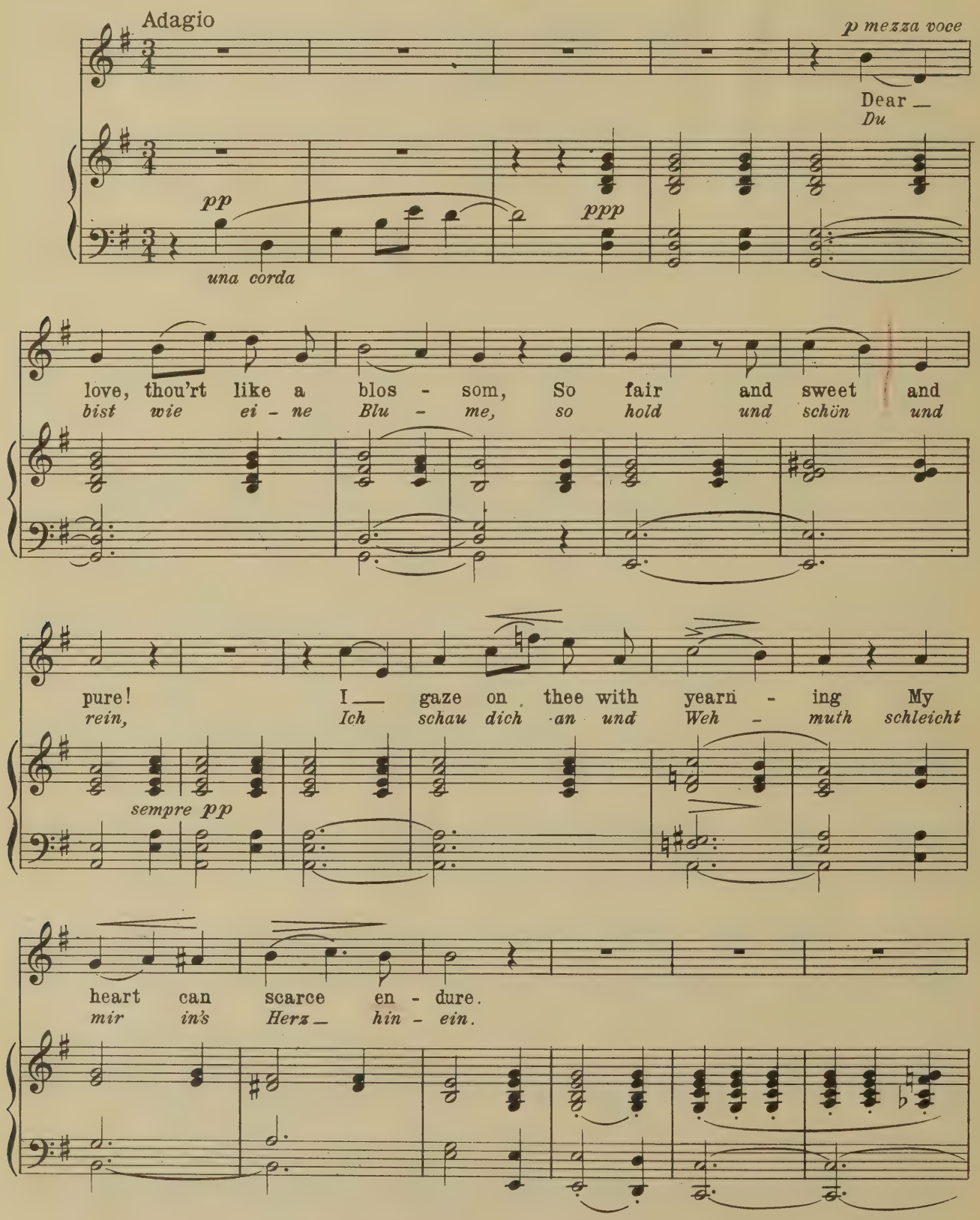
p pp ppp

DEAR LOVE, THOU'RT LIKE A BLOSSOM

DU BIST WIE EINE BLUME

H. HEINE
English Version by
Paul England

LISZT



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sotto voce

I long to lay my hands, dear, In
Mir ist als ob ich die Hän - de auf's

Ped. * Ped. *

poco cresc. *p*

bless - ing on thy hair, Pray - ing
Haupt dir le - gen sollt, be - tend

un poco marcato *pp*

poco rit. *smorz.*

our dear Lord to keep thee Still pure and sweet
dass dich Gott er - hal - te so rein und schön

ppp

and fair.
und hold.

pp *ppp*

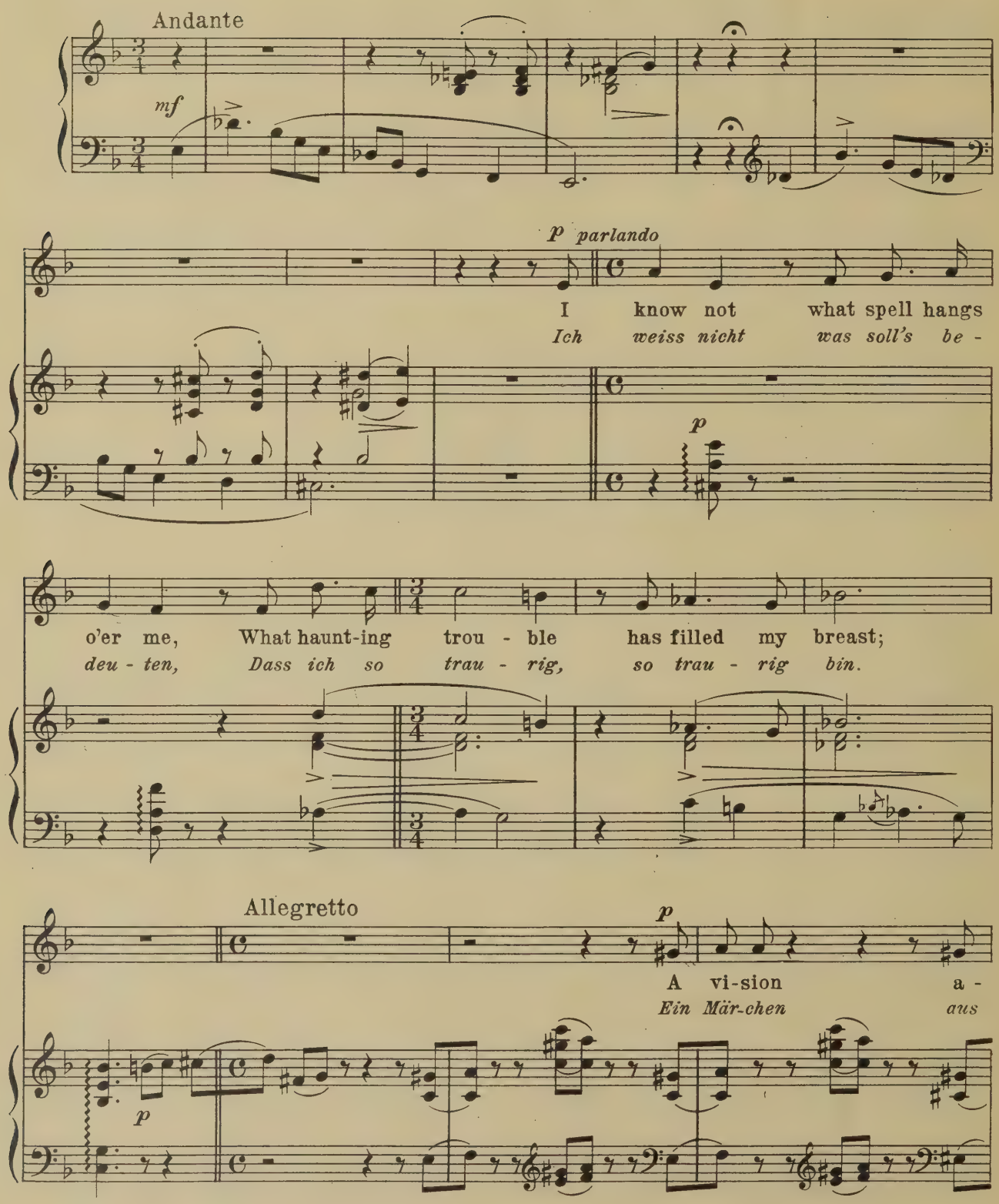
THE LORELEY

DIE LORELEI

H. HEINE

Edited by A. Pero

FR. LISZT



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ris - es be-fore me, And will not leave me at rest, And
al - ten Zei - ten Das kommt mir nicht aus dem Sinn, das

L'istesso tempo *smorzando*

will not leave me at rest.
kommt mir nicht aus dem Sinn.

pp

Ped. * Ped. * Ped. * Ped. *

dim. *poco rit.* *l.h.*

Ped. *

Con moto

The eve - ning breeze is soft - ly
Die Luft ist kühl und es

l.h.

blow - ing, And calm - ly,
dun - kelt, Und ru - hig,

calm - ly flows the Rhine, And calm - ly flows the
ru - hig fliesst der Rhein, und ru - hig fliesst der

Rhine; On moun - tain tops in
Rhein, Der Gip - fel des

un poco cresc.

splen - - dor glow - ing, The
Ber - - ges fun - kelt Im

p

Ped. *

set - ting sun doth shine, The
A - bend-son - nen - schein, im

Ped. * Ped. *

rit. *a tempo*

set - ting sun doth shine.
A - bend-son - nen - schein.

espressivo

smorzando
rit.

ppp

Ped. * Ped. * Ped. *

sotto voce

A -
Die

Ped. * Ped. * Ped.

bove, where the light is stream-ing, There sits a maid-en fair, Her
schön - ste Jung-frau sit - zet Dort o - ben, wun-der-bar Ihr

Ped. * Ped. * Ped. * Ped. *

poco rall.

rai - ment with gold is gleam - ing, She combs her gold - en
gold - nes Ge-schmei-de blit - zet, Sie kämmt ihr gold - nes

poco rall.

Ped. * Ped. *

sempre dolce

hair; Her gold - en comb up - lift - ed, She
Haar; Sie kämmt es mit gold - nem Kam - me, Und

sempre dolcissimo

una corda

Ped. * Ped. * Ped. *

sings a won-d'rous song the while, A song, oh, how strange-ly
singt ein Lied da - bei, Das hat ei - ne wun - der-

Ped. * Ped. * Ped. *

cresc. molto e string.

gift - - ed With beau - ty and with
sa - - me Ge - walt' - ge Me - lo -

cresc. molto e string.

Ped. * Ped. * Ped. *

Allegro agitato molto

guile, With beau - ty and with guile.
dei, ge - walt' - ge Me - lo - dei.

f

tre corde

Ped. * Ped. * Ped.

mf

See yon-der a boat-man
Den Schif-fer in klei-nem

ff mf simile

hear-ing The mu-sic the si-ren sings, He
Schif-fe Er - greift es mit wil-dem Weh, Er

simile

p *cresc.*

heeds not the rap - ids near-ing, But ga - zes a-bove,

schaut nicht die Fel - sen - rif - fe, Er schaut nur hin-auf,

simile *simile* *cresc. molto*

a - bove as it rings.

hin - auf in die Höh'.

sf *f*

Ped. *

f

The end - ing— how of - ten we've

Ich glau - be die Wel - len ver -

Ped. * Ped. * Ped. *

string.

heard it: To death the boat - man has

schlin - gen Am En - - - de Schif - fer und

string.

Ped. * Ped. *

gone.
Kahn.

ff

Ped. * Ped. *

p

While smil - ing in tri-umph o'er him The Lo - re - ley,
Und das hat mit ih - rem Sin - gen Die Lo - re - lei,

p

rit.

the Lo - re - ley sings on.
die Lo - re - lei ge - than.

rit.

p

And smil - ing in tri - umph o'er
Und das hat mit ih - rem Sin - -

dolce

una corda

Ped. * Ped. *

him, The Lo - re-ley, the
gen Die Lo - re - lei, die

Ped. * Ped. *

Lo - re-ley sings on, The Lo - re - ley sings
Lo - re - lei ge - than, Die Lo - re - lei ge-

on. And smi - ling in
than, Und das hat mit

sempre dolce

Ped. * Ped. * Ped. *

o'er him,
Sin - - - - gen

tri - umph o'er him, The
ih - rem Sin - - gen Die

8

Ped. *

Lo - re - ley, the Lo - re - ley sings
Lo - re - lei, die Lo - re - lei ge -

Ped. *

p

'on, The Lo - re - ley sings
than, Die Lo - re - lei ge -

p

pp smorzando

on.
than.

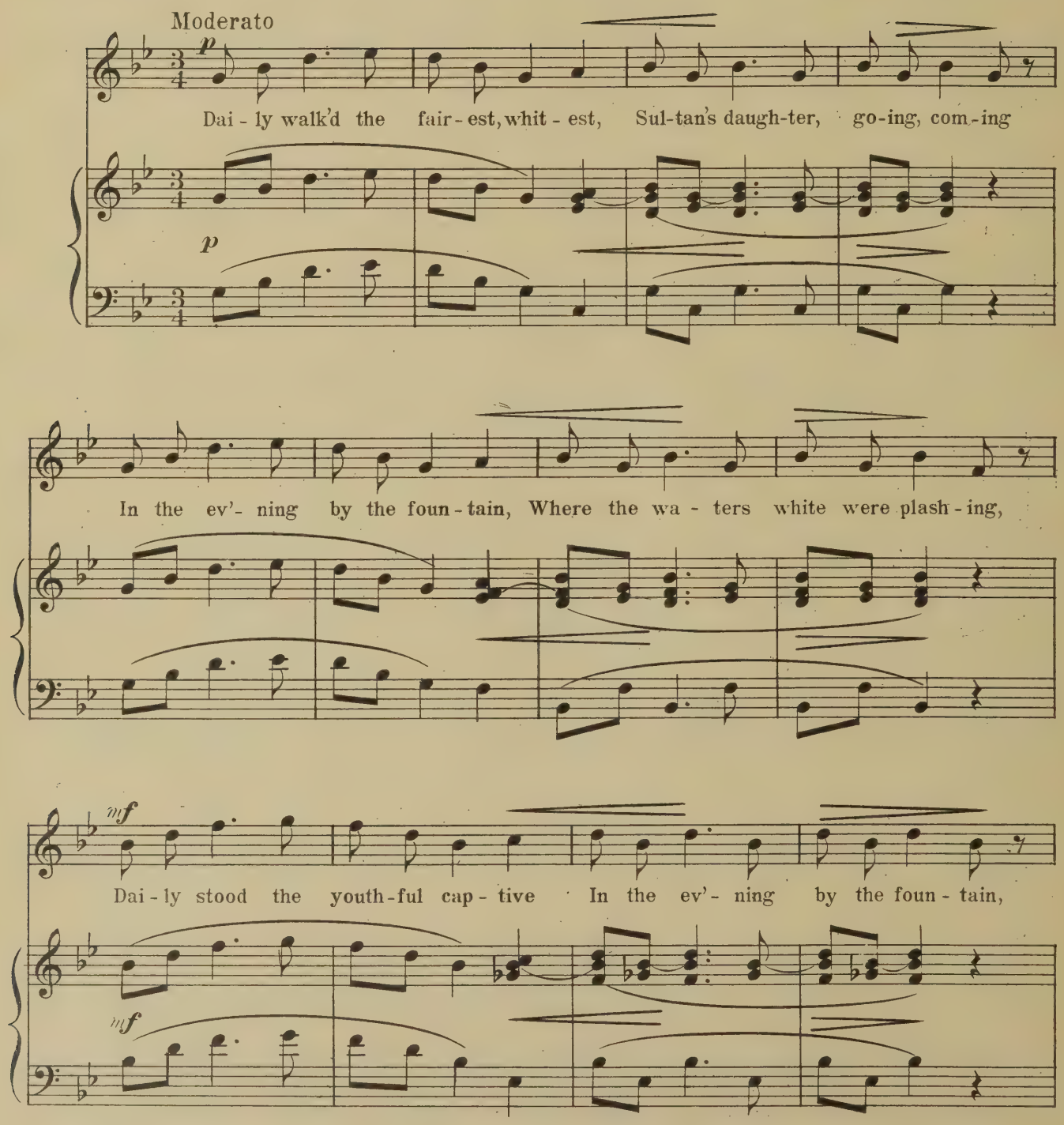
ppp

Ped. * Ped. *

THE ASRA

H. HEINE
English version by
Wm. Stigand

A. RUBINSTEIN
Op. 32, No 6



High

f

Where the wa - ters white ___ were plash - - ing;

f

dim.

Dai - ly grew he pale and pal - er, pale and pal - er,

dim.

p

Till, one ev' - ning, stept the prin - cess, Ask'd of him with sudden ques - tion,

p

stringendo *cresc.*

"Tell me, slave, what name thou own - est, Where thy home is, what thy kin - dred?"

stringendo *cresc.*

ritard. *f* *a tempo* *p*

And the slave he spoke: "My name is Ma - ho-met I

ritard. *f a tempo*

come from Ye - men, And my race is of those As - ra, Who

p *f*

love and die, and die lov - ing, And my race is of those As - ra, Who

love and die, and die lov - - ing."

p *p* *rit.*

THOU ART SO LIKE A FLOWER

DU BIST WIE EINE BLUME

HEINRICH HEINE

ANTON RUBINSTEIN
Op. 32, No 5

Moderato.

p *semplice*

Thou art so like a flow - er, So

p

simile

pure, and fair, and kind, I gaze on thee, and sor - - row Then

in my heart I find, It seems as though I must lay

p

p

High

then My hand up - on thy brow, Pray- ing that God may pre -

serve thee, As pure and fair as now, Pray - ing that

cresc.

God may pre - serve thee, As pure and fair, as

f *mf*

now, Pray-ing that God may pre-

p

p

serve thee, As pure and fair as

p

now.

pp

ppp

THE MONOTONE

EIN TON

PETER CORNELIUS
English version by
C. Hugo Laubach

PETER CORNELIUS
Op. 3, No 3

Poco mosso

p

I hear a tone so won-drous rare; It fills my
Mir klingt ein Ton so wun-der - bar in Herz und

legato

p *pp* *p*

heart, 'tis ev - er there. Ah, can it
Sin-nen im - mer - dar. Ist es der

mf *p*

be the last faint breath That stirred thy pal - lid lips ere
Hauch, der dir ent - schwebt, als ein - mal noch dein Mund ge -

Medium

mf *cresc.*

death? It is the ten - der mon - o -

bebt? *ist es des Glöck-leins trü - ber*

cresc. *cresc.*

tone Of church-bell which for thee made moan?

Klang, der dir ge - folgt den Weg ent - lang?

f

p *cresc.*

Lo, still it comes, so full, so clear, As though thy

Mir klingt der Ton so voll und rein, als schlöss er

p *cresc.*

f

soul were float - ing near,

dei - ne See - le ein,

fp *dim.* *pp*

pp

As though with love and yearn - ing deep You sang my
als stie - gest lie - bend nie - der Du und säng - est

pp

bit - ter pain to sleep!
mei - nen Schmerz in Ruh!

mf

pp

DREAMS

TRÄUME

MATHILDE WESENDONCK — RICHARD WAGNER

Andante espressivo

pp

dolcissimo

un poco cresc.

p

Say! oh,

dim.

pp

say, what won - drous dream - - ings Keep my inmost soul re -

High

volv - - ing, That they not, like emp - - ty gleam - -

ings, In-to noth-ing are dis - solv-ing? Dream - - ings that with

p

poco cresc. *mf*

ev'-ry hour, Ev'-ry day in bright-ness grow, And with their Ce-lestial pow - er

poco cresc. *mf*

dim. *p* *pp* *p* *mf* Vivo

sweet - - ly thro' the bos- - om flow? Dream - - ings that, like

dim. *più p.* *pp* *cresc.*

pp

*

rays of splen-dor; Fill the bo - som, nev-er wan-ing, Last-ing im-age there to

mf

p ritenuto *accel.* *f* *a tempo* Più presto

ren - - der, All for-get-ting, one re-tain-ing; Dream - - ings like the

dim. *pp cresc.* *ritenuto* *accel.* *f* *a tempo*

Ped. *

cresc.

sun that kiss-es From the snow the buds new-born, That to strange and

p *cresc.*

Quietandosi

unknown blisses They are greet-ed by the morn; That ex-pand — they may and

dim. *dolce*

Sempre più quieto

p dolce

più p

blos - som, Dream - ing, spend their odors suave, Gent - ly die up -

p tenderly

più p

Ped. * Ped. * Ped. *

morendo

on thy bos- om, And then vanish in the grave.

morendo

pp

più p

pp

SAPPHIC ODE

SAPPHISCHE ODE

HANS SCHMIDT
English version
by George Cooper

JOHANNES BRAHMS
Op. 94, No. 4.

Assai lento

mf

Ros - es culled by
Ro - sen brach ich

p

night from the hedg - es dark - ling, Sweet - er are than
Nachts mir am dunk - len Ha - ge; sü - sser hauch - ten

those when the day — is spark - ling; As the
Duft sie, als je — am Ta - ge, doch ver -

p

pp

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Medium

boughs a - bove me the breeze was sway - ing,
streu - ten reich die be - weg - ten Ae - ste

Dew gent - ly spray - - - ing,
Thau, der mich nass - - - te.

mf

Thus thy kiss - es sweet on my cheeks were fall - ing
Auch der Küs - se Duft mich wie nie be - rück - te,

From thy lips by night, dew and flow'r re - call - ing!
die ich Nachts vom Strauch dei - ner Lip - pen pflück - te:

p

For from eyes, thy soul's e - mo - tion
doch auch dir, be - wegt im Ge - müth gleich

pp

show - ing, Tear - - - drops were flow - - - - - -
je - nen thau - - - - ten die Thrä - - - - - -

p

ing!
nen.

pp

MY LITTLE QUEEN

WIE BIST DU MEINE KÖNIGIN

C. F. DAUMER
English version by
Edith Tillotson

JOHANNES BRAHMS
Op. 32, No. 9

Adagio

p molto espress. e dolce

p espress.

How art thou now, my lit-tle queen? May all de - light, all joy be
Wie bist du mei - ne Kö - ni - gin, durch sanf - te Gü - te won-ne-

thine, When thou dost smile, the scent of spring is round me blow - ing,
voll: Du läch - le nur, Lenz-düf - te weh'n durch mein Ge - mü - the

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Low
(Orig. E♭)

Joy be thine, Joy be thine.
won - ne - voll, won - ne - voll!

p

p

Fresh is the bloom up-on the
Frish auf - ge - blüh - ter Ro-sen

rose Thy bloom-ing cheek can I de-fine? Yet, af - ter
Glanz, ver-gleich ich ihn den dei - ni-gen? Ach ü - ber

all, it is thy flow'r like spir-it glow - ing, Joy be
al - les was da blüht, is dei-ne Blü - the won - ne -

p

thine, Joy be thine.
voll, won - ne - voll.

p espress.

p

Tho' thro' a des - ert I might pass, 'Round me broad fields of green would
Durch tod - te Wü - sten wandle hin, und grü - ne Schat - ten brei - ten

cresc.

p

cresc.

shine; Thou on the end - less drear-y waste Life art be-
sich, ob fürch-ter - li - che Schwü-le dort ohn' En-de

sf

stow - ing, Joy be thine, Joy be
brü - te, won - ne - voll, won - ne -

dolce

dim.

dolce

thine, be thine.
won - ne - voll.

p espress.

p

Let me re - pose with-in thine arms, Tho' in their clasp were death's own
Lass mich ver - geh'n in dei-nem Arm! Es ist in ihm ja selbst der

espress.

cresc.

cresc.

p

sign,— And tho' its sharp - est pangs with - in My breast were grop-ing—
Tod,— ob auch die herb - ste To-des - qual die Brust durch wü - the

p

Joy be thine, Joy be thine, be thine.
won - ne - voll, won - ne = won - ne - voll!

LULLABY
WIEGENLIED

KARL SIMROCK

JOHANNES BRAHMS
Op. 49, No. 4.

Delicatamente mosso

p

Rest thee, darl - ing, good night. 'Mid_
*Gu - ten A - bend, gut' Nacht, mit_*

p

Ped. *simile*

li - lies of white,_ Red ro - ses Ive_ spread all_ o - ver thy
Ro - sen be - dacht,_ mit_ Näg'-lein be - steckt schlupf' un - ter die

mf

bed. When the lark leaves its nest, God shall wake thee from
Deck; Mor - gen früh, wenn Gott will, wirst du wie - der ge -

mf

p *pp*

rest, When the lark leaves its nest, God shall wake thee from rest.
weckt, mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt.

p *pp*

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Medium
(Orig.)

p

Rest thee, darl - ing, good night, Kind
Gu - ten A - bend, gut' Nacht, von

p

an - gels of light With Je - su will keep From e - vil thy
Eng' - lein be - wacht, die zei - gen im Traum dir Christ-kind-lein's

mf

sleep. They will bring to my love Pret - ty dreams from a -
Baum: Schlaf' nun se - lig und süss, schau' im Traum 's Pa - ra -

mf

p *pp*

bove, They will bring to my love Pret - ty dreams from a - bove.
dies, schlaf' nun se - lig und süss, schau' im Traum-'s Pa - ra - dies.

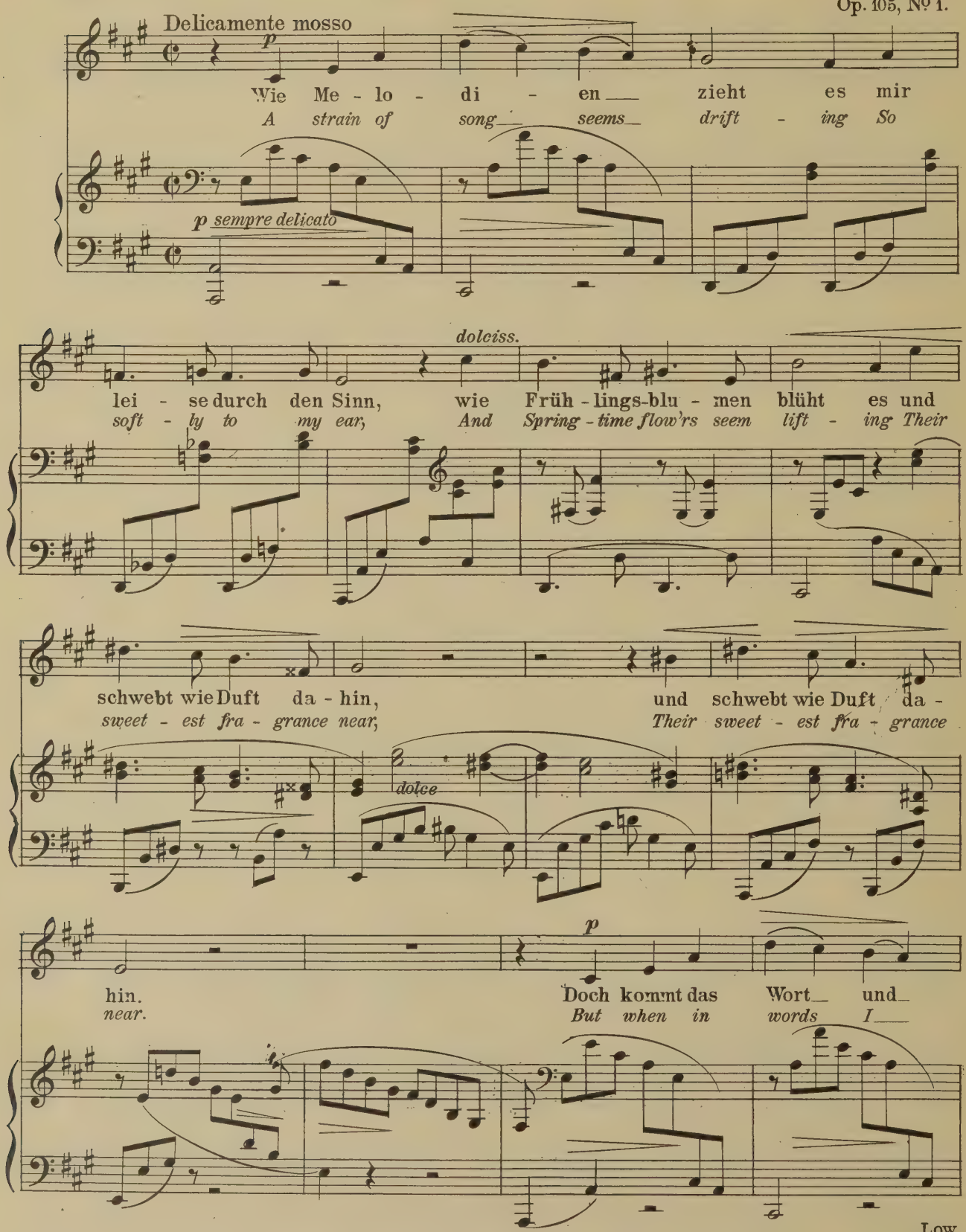
p *pp*

KLAUS GROTH
English version by
Edith Tillotson
Edited by A. Pero

WIE MELODIEN ZIEHT ES MIR

A STRAIN OF SONG SEEMS DRIFTING

J. BRAHMS
Op. 105, № 1.



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Low
(orig.)

mf cresc.

fasst es und führt es vor das Aug; wie Ne - bel-grau er-
hold them, Or bring them to the eye, The mist of grey en-

cresc.

dim.

blasst es und schwin-det wie ein Hauch, und
fold them, And in a breath they die. And

p

dim.

dim.

schwin - det wie ein Hauch.
in a breath they die.

dim.

p

Und den - noch ruht im Rei- -me ver -
And yet with - in my rhym- -ing The

mf *cresc.* *dim.*

bor - gen wohl ein Duft, den mild aus stil - lem Kei - me ein

hid - den spell ap - pears. A fra - grance and a chim - ing That

cresc. *dim.*

mf dolce

feuch - tes Au - ge ruft, den mild aus stil - lem

fill the eyes with tears: A fra - grance and a

mf

dim.

Kei - me ein feuch - tes, ein feuch - tes

chim - ing That fills, that fills the

dim. *p*

p

Au - ge ruft.

eyes with tears.

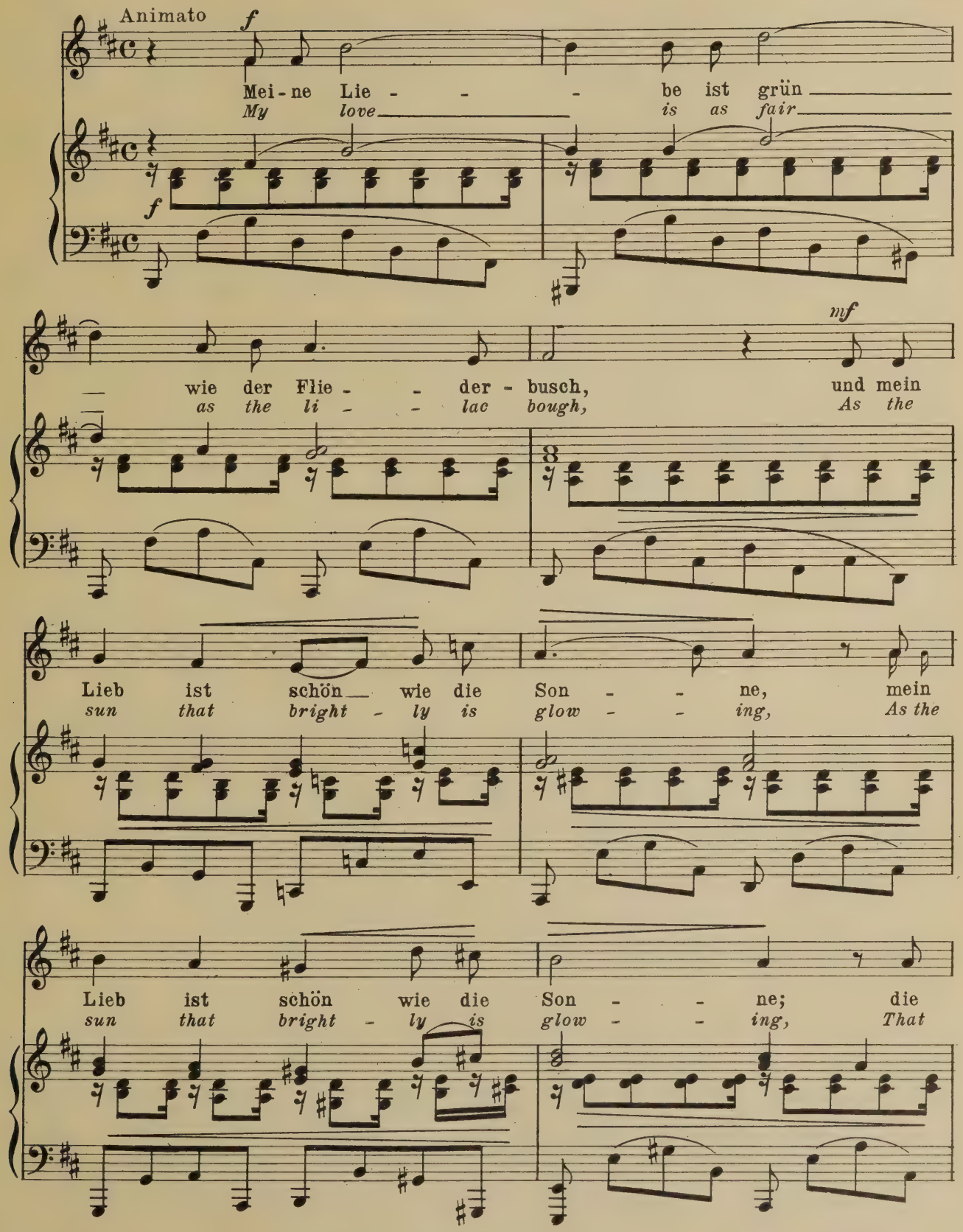
rit.

MEINE LIEBE IST GRÜN

MY LOVE IS FAIR

FERD. SCHUMANN
English version by
Edith Tillotson

BRAHMS
Op. 63, №5.



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Medium
(Orig. D-sharp Min.)

glänzt wohl her - ab auf den Flie - der - busch und
shines from a - bove on the li - lac bough, All

p

cresc.

füllt ihn mit Duft und mit Won - - ne, und
fra - grance and beau - ty be stow - - ing, All

cresc.

füllt ihn mit Duft und mit
fra - - grance and beau - - ty be -

Won - - - ne.
stow - - - ing.

dim.

p

string.

cresc. f string. sempre

cresc. f poco ten. a tempo p

Ped. p

f

Mei - ne See - - - - le hat Schwin - -
And my soul *has the wings*

f

- - gen der Nach - ti - gall und
of the night - in - gale, It

wiegt sich in blü - hen - dem Flie - - der, und
dwells where the li - lac is flow'r - - ing, It

p

wiegt sich in blü - hen - dem Flie - - der, und
dwells where the li - lac is flow'r - - ing; It

mf

jauch - zet und sin - get vom Duft be-rauscht viel
sings and it car - ols a song in - spir'd By

p

cresc.

lie - bes - trun - ke - ne Lie - - der, viel
love's sweet nec - tar o'er - pow'r - - ing, By

f

cresc.

lie - - bes - - - trun - - ke - ne

love's sweet nec - - tar o'er -

cresc.

dim.

Lie - - - - der.

pow'r - - - - ing.

dim.

p string.

cresc.

f

string. sempre

cresc.

f poco ten.

a tempo

p

p

p

Ped.

*

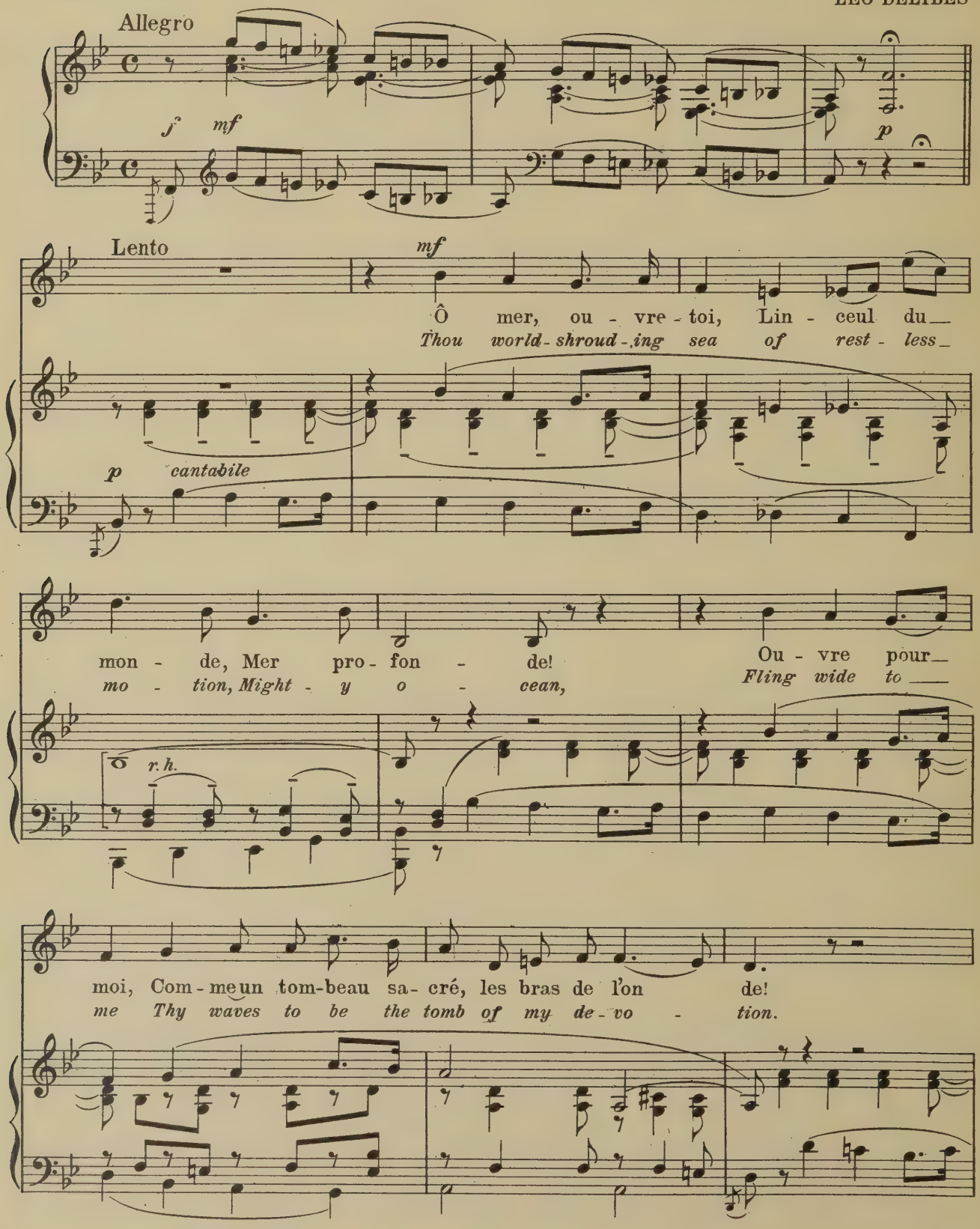
O MER, OUVRE TOI

THOU WORLD-SHROUDING SEA

(Arioso)

ARMAND SILVESTRE
English version by
Edith Tillotson

LÉO DELIBES



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Medium

Prin - temps en - vo - lés, Heu - res trop brè - - ves!
For Spring - time has fled, too quick - ly van - - ish'd,

Où donc sont al - lès Mes pau-vres rê - - ves? Cher sou - ve -
Poor dreams, are ye dead, for - ev - er ban - - ish'd? The mem - 'ry

nir, Loin-tain i - vres - se! Du pas - sé, voix en - chan - te -
fleet, the joy I cher - ish'd, The voice I lov'd, all with time have

res - se! Prè - te à mou - rir, Par vous en - co - re Mon cœur bri -
per - ish'd, Now death is sweet, for sad and lone - ly The heart you

cresc. ed accelerando

sé, mon cœur l'a - do - re mon cœur bri - sé par vous en-
bruised a - dores you on - ly, The heart you bruised a - dores you

cresc. ed accelerando

rall. e dim. *a tempo*

co - re, ah! mon cœur l'a - do - re!
on - ly, Ah, a - dores you on - ly!

cresc. *rall. e dim.* *p a tempo*

Ô mer, ou - vre - toi, Lin - ceul du mon - de, Mer pro-
Thou world - shroud - ing sea of rest - less mo - tion, Might - y

cresc. ed accelerando

fon - de! Ou - vre pour moi, tom-beau sa-
o - cean, Fling wide for me thy sa - cred

cresc. ed accelerando

cré, ou - vre pour moi les bras de l'on - - - -
tomb, And hide for me my vain de - vo - - - -

f

allargando

de! Ou - vre tes bras, ô mer pro - fon - - de! A -
tion, With - in thy arms, oh might - y o - - cean! A -

allargando

a tempo
r.h. *p*

molto allarg.

dieu, je meurs, ô mer, ou - vre -
dieu, I go, Oh! sea, wel - come

molto allarg.

toi!
me!

sfz

dim.

p

SONGS MY MOTHER TAUGHT ME

ALS DIE ALTE MUTTER

(From the Gipsy Melodies.)

ADOLF HEYDUK
English version by
George Cooper

ANTONIN DVOŘÁK
Op. 55, No. 4.

Andante con moto.

mf *dim.* *pp*

p mezza voce

As my ag - ed moth - - er
Als die al - te Mut - - ter

pp

Ped. sempre

Oft to us was sing - - ing,
mich noch lehr - te sin - - gen,

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f

Tears would to her eye - - lids

Thrä - nen in den Wim - - pern

f *dim.*

Ped. *Ped sempre*

p

Man - - y times be cling - - ing!

gar so oft ihr hin - - gen.

p

p

So, while to my chil - - dren

Jetzt, wo ich die Klei - - nen

pp

I those songs am sing - ing
sel - ber üb' im San - ge,

Tear-drops, soft - ly flow - - ing, Oft a-
rie - selt's in den Bart oft, rie - selt's
**)(mir vom Au - - ge rie - selt's*

cresc. *f*

rise To my brown cheeks cling - ing!
oft von der brau - nen Wan - ge,
oft mir auf die brau - ne Wan - ge.)

dim. *pp*

morendo

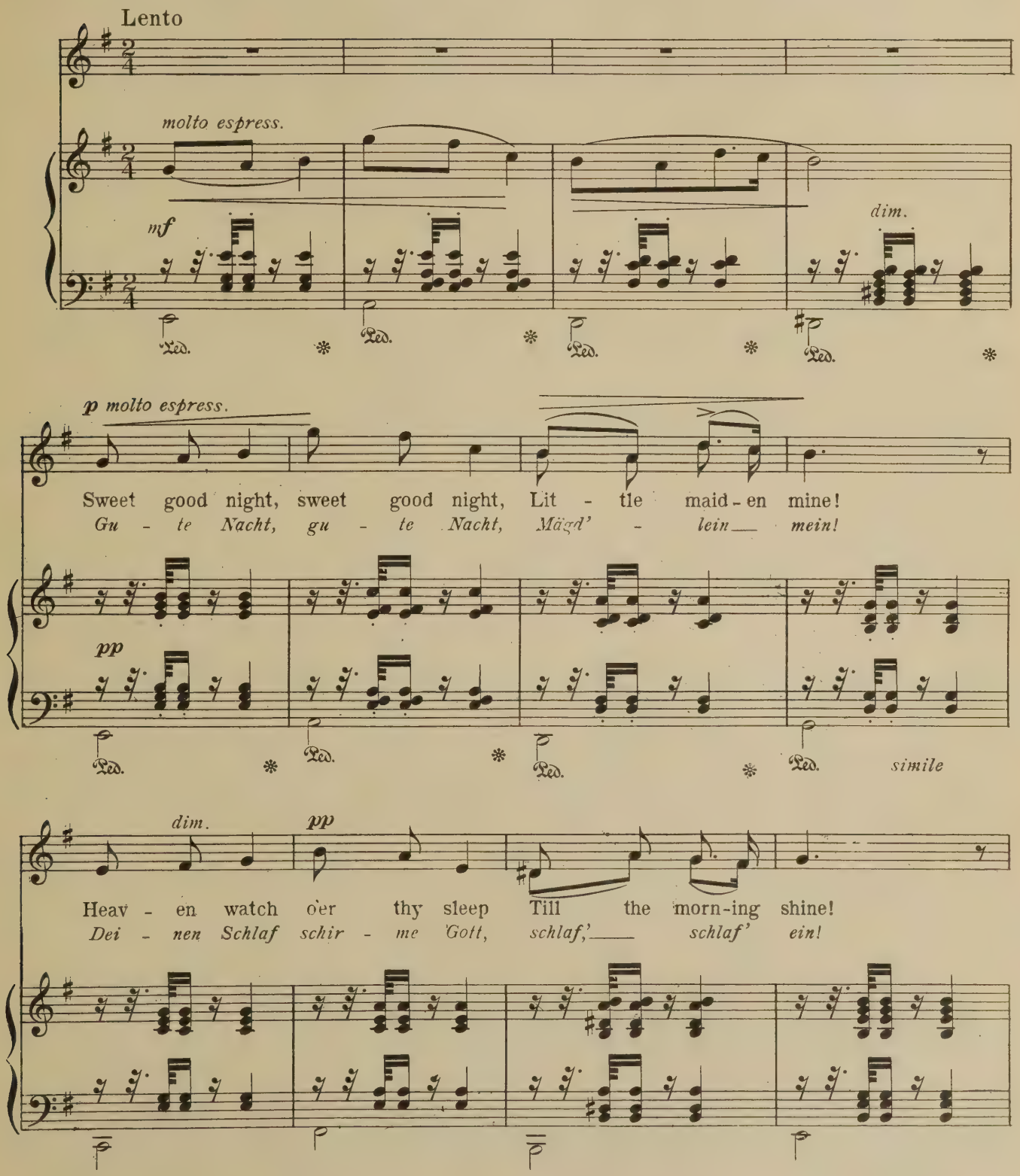
*) Alternative text

GOOD NIGHT

GUTE NACHT

English version by
George Cooper

ANTONIN DVOŘAK
Op.73, No 1.



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Medium

p *cresc.* *f* *ff*

Sweet - est dreams may thine be; Heart of mine, dream of me!
Sü - sser Traum läch - le dir, schütz' dich Gott, träum' von mir!

p *cresc.* *f* *ff*

p *pp*

Sweet - est dreams may thine be; Dream, dear, of me!
Sü - sser Traum läch - le dir, träum' von mir!

p *dim.* *pp*

pp *f* *ff*

Sweet good night, sweet good night, While the stars gleam so bright;
Gu - te Nacht, gu - te Nacht, schütz' dich Gott, träum' von mir!

pp *mf* *f* *ff*

pp *cresc.* *mf*

Soft - ly sleep, hap - py be: Dream, oh, dream of me!
Schla - fe ein, sü - sser Traum läch - le dir!

pp *cresc.* *mf*

p

Dream this heart
Träum' den Traum,

f *dim.* *p* *pp*

full of Love Flies to thee, my own! Dawn a - wakes:
ber - ge ihn leis' und lind! Wachst du auf:

pp *pp*

Oh, be - lieve Thy dreams a - lone! Dream of me, that
glaub' den Traum, glaub' ihm, Kind! Träum' von mir,

f *ff* *p*

I am thine, Thine, and thou'rt mine! still mine! Dream of me,
dass ich dein, dein in Lieb, dein al - lein; träum' den Traum.

f *ff* *p*

pp *pp*

Maid - en mine, All my heart is thine! Sweet good night,

Mägd - lein mein, dass ich dein! Gu - te Nacht,

dim. *pp* *pp*

f *ff* *pp*

sweet good night, Thee I love, thee, a - lone! In thy dream

gu - te Nacht, dein in Lieb', dein al - lein! Schütz dich Gott,

cresc. *fz* *pp*

cresc. *mf*

still be - lieve That I'm all thine own!

glaub' dem Traum, dass ich dein!

cresc. *mf* *f*

dim. *p* *pp*

'TIS SPRING
ER IST'S

EDUARD MÖRIKE
English version by
George Cooper

HUGO WOLF

Molto animato, giubilando

p

Spring up - on the breeze a - gain Waves her ban - ner's glow - ing splen - dor;
Früh - ling lässt sein blau - es Band wie - der flat-tern durch die Lüf - te;

segue

p

Sweet, and bright with mem - 'ries ten - der, Fra - grance wan - - - ders o'er the plain.
sü - - sse, wohl - be - kann - te Düf - te strei - fen ah - - - nungs - voll das Land.

pp

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High

pp

Vio - lets dream-ing
Veil - chen träu-men

ppp

fair, Soon will wake to greet us:
schon, wol - len bal - de kom - - men.

pp

Hark! from far
Horch, von fern

ppp

Soft harp - tones fill the air!
ein lei - ser Har - fen-ton!

f

Spring, yes, 'tis the Spring!
Früh - - ling, ja, du bist's!

f

f

Spring, yes, 'tis the Spring! I ___ knew soon 'twould
Früh - - ling, ja, du bist's! Dich ___ hab' ich ver-

più f

ff

f

meet us! yes, 'tis
nom - men! ja! du

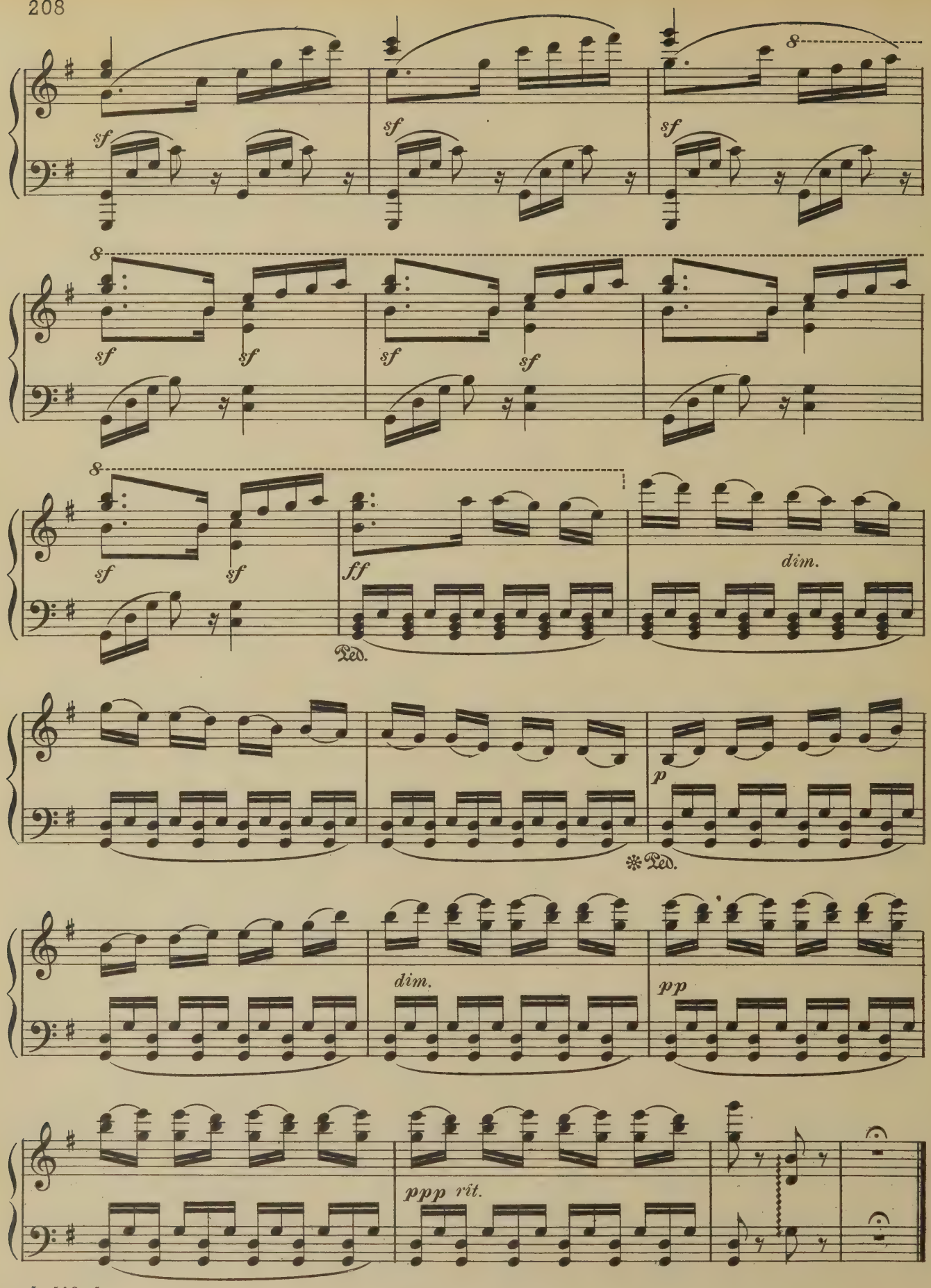
mf molto cresc.

ff

Spring!
bist's!

fff con fuoco

f


sf
8
ff
Ped.
dim.
p
* Ped.
pp
ppp rit.

VERBORGENHEIT

SECRECY

EDUARD MÖRIKE

HUGO WOLF

Moderato con molto affetto

Mässig und sehr innig

p

p con affetto

Lass, o Welt, o lass mich sein!
Tempt me not, O World, a - gain,

pp

Lo - cket nicht mit Lie - bes - ga - ben,
Lure me not with joys that per - ish,

p

lasst dies Herz al - lei - ne ha - ben
Let my heart, un - spo - ken, cher - ish

pp

rit. *a tempo* *p*

sei - ne Won - - ne, sei - ne Pein! Was ich trau - re,
All its rap - - ture, all its pain. Un-known grief con

rit. *a tempo* *p*

cresc.

weiss ich nicht, es ist un - - be
sumes my days, 'Tis with eyes all

mf

f *p*

kann - tes We - he; im - mer - dar durch Thrä - nen se - he
veiled by sor - row, That, when dawns each hope - less mor - row,

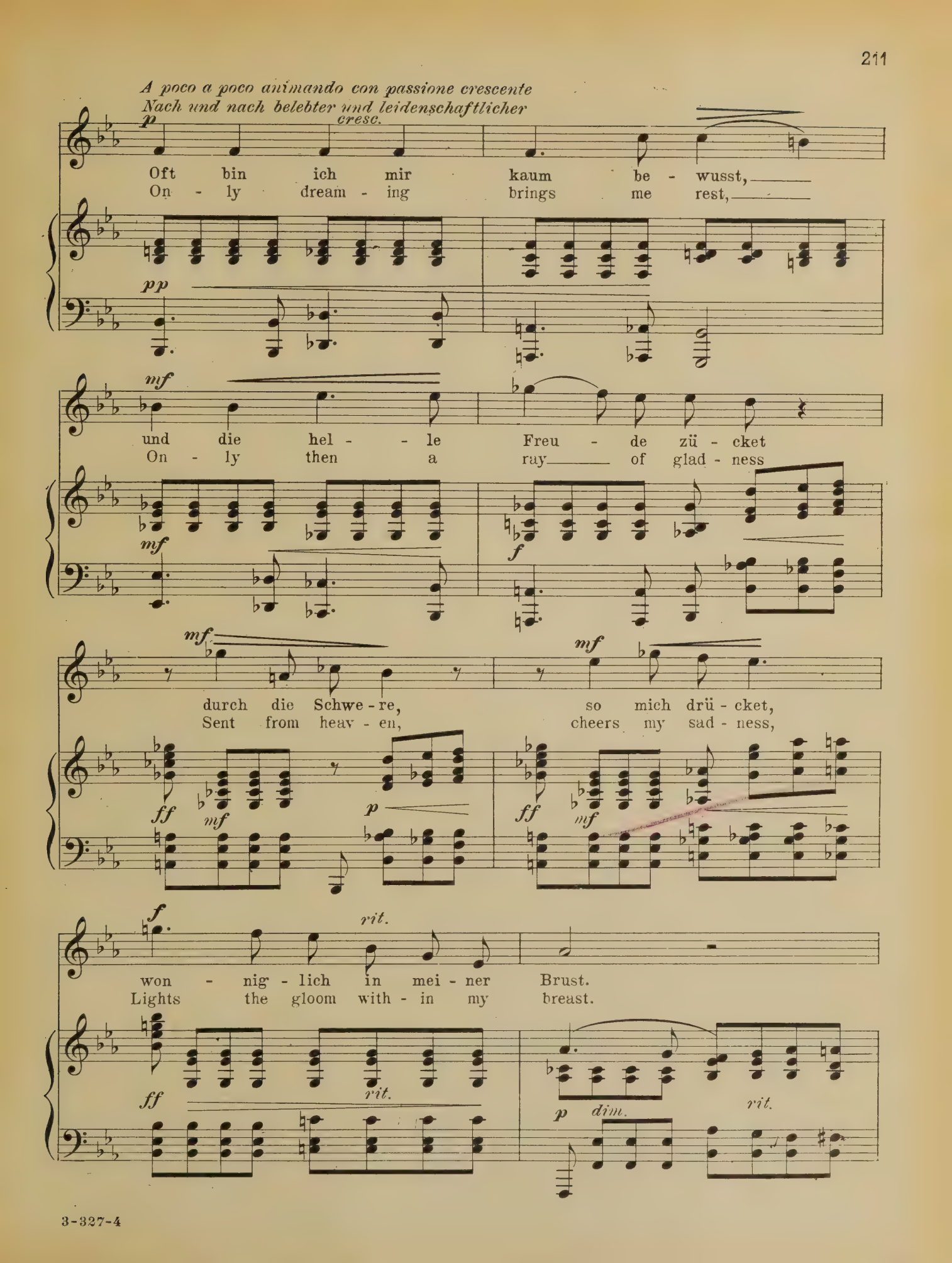
f *p*

p *cresc.*

ich der Son - ne lie - bes Licht.
On the glo - rious sun I gaze.

8

pp *cresc.*


A poco a poco animando con passione crescente
Nach und nach belebter und leidenschaftlicher
p
cresc.
Oft bin ich mir kaum be - wusst,
On - ly dream - ing brings me rest,
pp
mf
und die hel - - le Freu - de zü - cket
On - ly then a ray of glad - ness
mf
f
mf
durch die Schwe - re,
Sent from heav - en,
mf
so mich drü - cket,
cheers my sad - ness,
ff
mf
p
ff
mf
f
rit.
won - nig - lich in mei - ner Brust.
Lights the gloom with - in my breast.
ff
rit.
p
dim.
rit.

Tempo I.

p

Lass, o Welt, o lass mich sein!
Tempt me not, O World, a - gain,

pp

lo - cket nicht mit Lie - bes ga - ben,
Lure me not with joys that per - ish,

p

lasst dies Herz al - lei - ne ha - ben
Let my heart, un - spo - ken, cher - ish

pp

rit.

sei - ne Won - - ne, sei - ne Pein!
All its rap - - ture, all its pain.

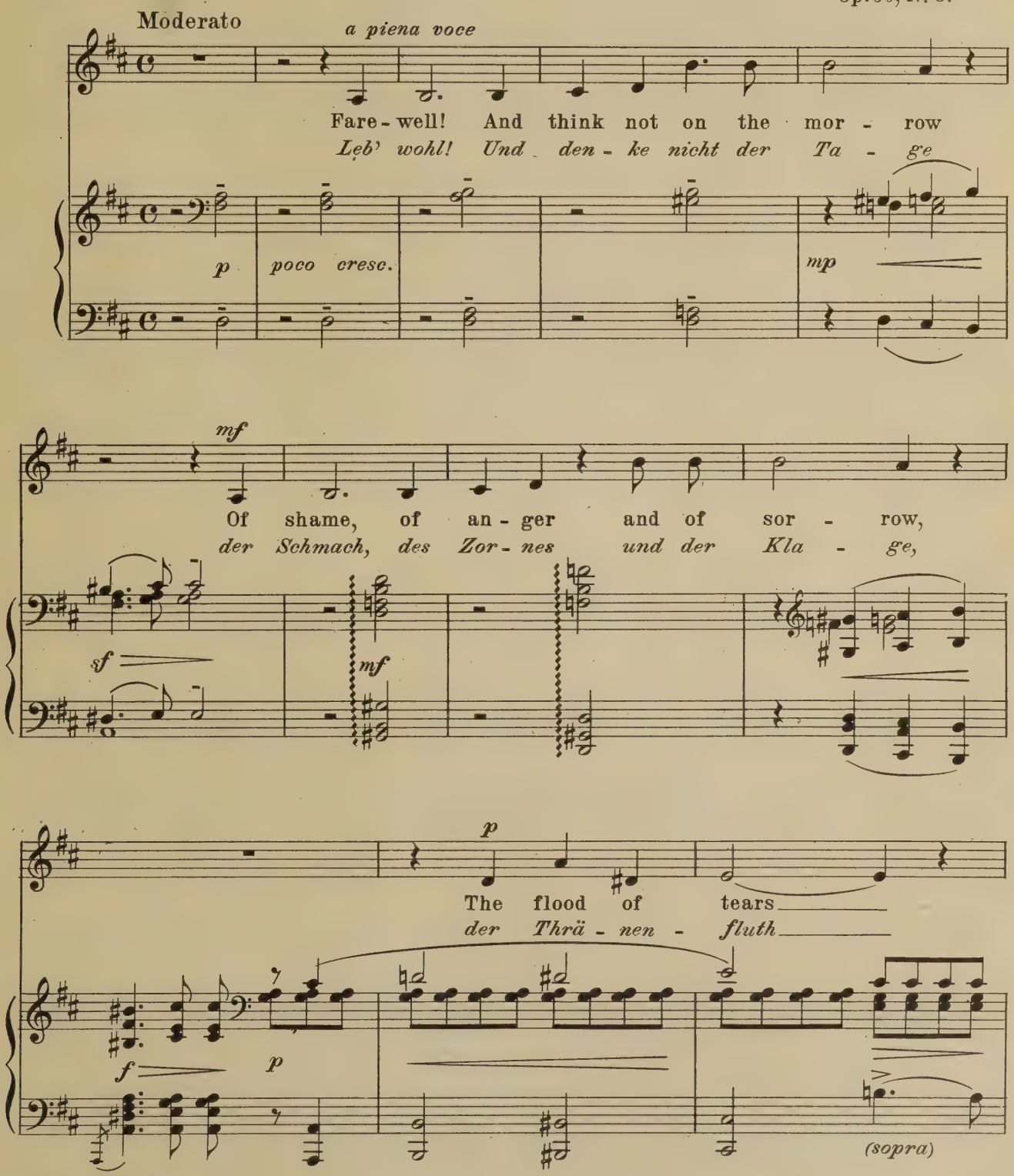
rit.

FAREWELL!

LEBEWOHL!

From the Russian of
N. NEKRASOBA
German version by
G. Löwenthal
English version by
Edith Tillotson

P. TSCHAIKOWSKY
Op. 60, No. 8.



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p *f*

each day has brought, The grief that

die täg - lich neu' er - presst von

p *mp* *cresc.*

(*sopra*)

jeal - ou - sy has wrought, The grief that jeal-ou - sy,

Ei - fer-sucht und Reu', er - presst von Ei - fer-sucht

f

mf

jeal - ou - sy has wrought.

Ei - fer-sucht und Reu!

mf

Più mosso

mf *p* *mp* *f*

Yet one short hap - py hour that found us,
Doch je - ner kur - zen sel' - gen Stun - den,

cresc. *ff* *mf* *f*

When love in wel - come ties had bound us, And life held on - ly
da Lie - be uns einst fest ver - bun den, die Welt vor uns lag

riten. Tempo I. *p molto espress.* *riten.* *p* *cresc.*

joy in store Re - mem - ber thou for - ev - er -
licht und klar sei ein - ge - denk auf im - mer -

mf *mf* *p*

more, Re - mem - ber thou for - ev - er - more,
dar, auf im - mer - dar, auf im - mer - dar!

mf *f* *p*

for - ev - er - more, ev - er - more!

auf im - mer - dar, im mer dar!

mf *f* *p*

f *p* *f*

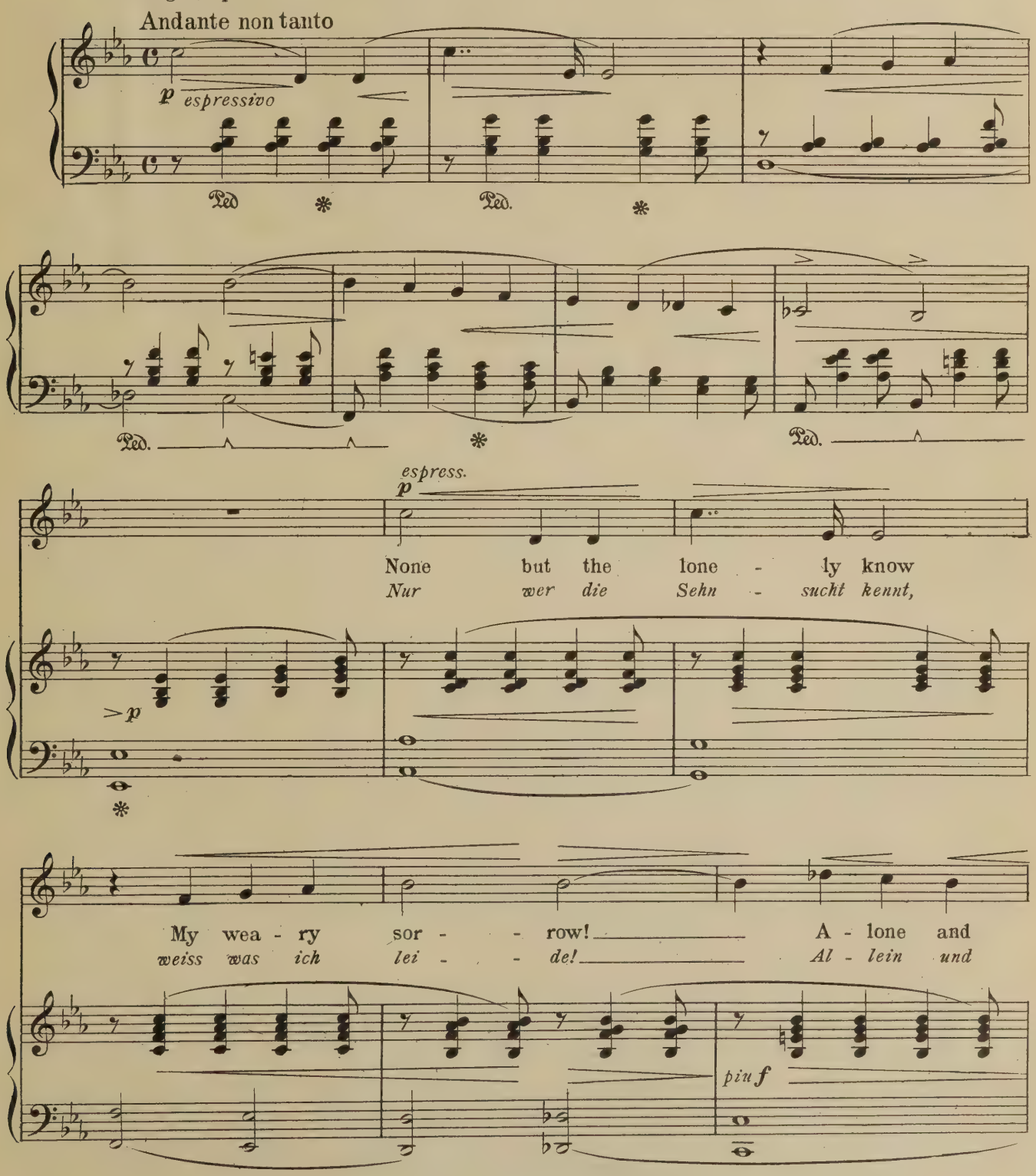
mf *mf*

dim. *pp*

NONE BUT THE LONELY KNOW
NUR WER DIE SEHNSUCHT KENNT

JOHANN WOLFGANG von GOETHE
English version by
George Cooper

PIOTR ILYITCH TSCHAÏKOWSKY
Op. 6, No 6.



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with des-pair, To greet the mor - row!
ab - ge-trennt von al - - ler Freu - de.

p

Ped. *

p

Yon Heav-en's
Seh' ich an's
un poco marcato.

Ped. * Ped. * Ped. * Ped. *simile*

mf

dome I scan, Bound-less a - bove me, Ah! far a-
Fir - mu-ment nach je - ner Sei - te. Ah! der mich

cresc. *mf*

Ped.

dim. *pp*

way from me Is one doth love me!
liebt und kennt ist in der Wei - - te.

pp

*

f

None but the lone - ty know
Nur wer die Sehn - sucht kennt,

cresc. *mf*

p

My wea - ry sor - row! A - lone and
weiss, was ich lei - de! Al - lein und

p *cresc.*

Ped. * Ped. * Ped. *simile*

with des - pair, To greet the mor - row!
ab - ge - trennt von al - ler Freu - de,

f *cresc. e stringendo*

A - lone and in des - pair;
Al - lein und ab - ge - trennt

cresc. e string.

ff — *molto rit.* — *pp*

Nor joy to - mor - row! My heart grows

von al - ler Freu - de! Es schwin - delt

ff — *molto rit.*

Ped. *

a tempo.

still, A flame with - in con -

mir, es brennt mein Ein - - ge -

marcata la melodia

p a tempo.

Ped. *

sumes me! None but the lone - ly know My

wei - - de, Nur wer die Sehn - sucht kennt, weiss,

Ped. * Ped. *

wea - ry sor - row!

was ich lei de!

pp

Ped. *

WHY?

WARUM?

English version by
Edith Tillotson

P. TSCHAÏKOWSKY

Moderato

p

Why this pal - lor the
Wa - rum sind denn die

p

rose wears to-day? Dear-est love, do you know, can you say?
Ro - sen so blass, sü-sses Lieb, kannst du sa - gen mir das?

pp

Why that glint in the vio - let's fair eyes, Like the tears that un-
Wa-rum sind denn die Veil - chen im Gras wie von Thrä - nen die

p

p

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Medium
(Orig. D)

dim. *p*

bid - den a-rise? Why that song with its sor - row-ful note
Aeu - ge-lein nass? *Wa-rum tönt mit so trau - ri-gem Klang*

dim. *mf* *p*

Sung a-bove from the lark's swell-ing throat? Why that sound like a
aus den Lüf - ten der Ler - che Ge-sang? *Wa-rumrauscht in den*

cresc. *cresc.*

sob or a sigh In the trees as the wind rus-tle by?
Baü - men der Wind, *als ob kla - gen-de Stim men es sind?*

f *poco rit.*

Why does sun - shine seem chill-ing and cold? And the
Wa - rum blickt denn die Son - ne so kalt *und ver -*

f *poco rit.*

for-est so drear and so old? Why does
dros-sen her-ab auf den Wald? Wa - rum

all this wide world seem so gray and so
ist den die Er - de so grau, und so

drear - y wher-ev - - er I stray?
ö - de, wo-hin ich auch schau?

ff stringendo

Tell me why I am sad - den'd with fears,
Und wa-rum ist mir selbst denn so weh?

f *stringendo*

Meno mosso

rit. *ff*

And why all things are hid - den with tears! Tell me why,___ love, oh,
Wa-rum Al - les durch Thrä - nen ich seh'? Sprich wa-rum,___ sü-sses

rit. *ff*

rit. *molto rit.*

why should it be, Why hast thou thus for-sak - - en me?___
Lieb-chen, o sprich, wa-rum hast du ver-las - - sen mich?___

rit. *molto rit.*

a tempo *f*

pp *pp* *pp*

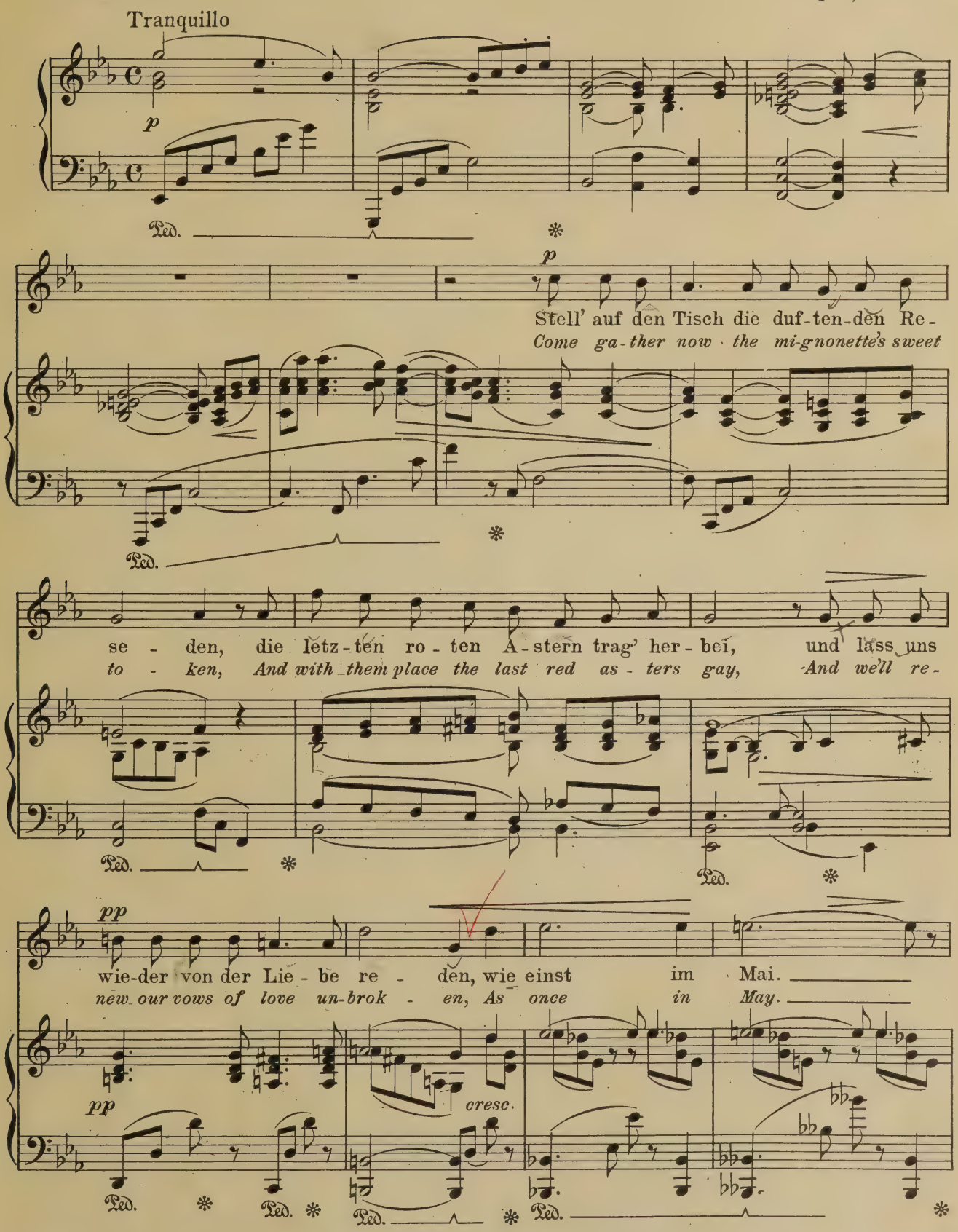
Ped. *

ALLERSEELEN

ALL SOULS' DAY

HERMANN von GILM
English version by
Edith Tillotson
Edited by A. Pero

RICHARD STRAUSS
Op. 10, No 8.



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p

Gib mir die Hand, dass
Give me your hand, that

mf *dim.* *p*

Ped. *

ich sie heim-lich drü - cke, und wenn man's sieht, mir ist es ei - ner - lei,
I may fond-ly press it, Tho' some may see, why care for what they say?

Ped. * Ped.

pp

gib mir nur ei - nen dei - ner sü - ssen Bli - cke, wie einst im
And your af - fec - tion— let each glance ex - press it, As once in

pp

* Ped. * Ped. * Ped. * Ped.

con espressione *p*

Mai. Es blüht und duf - tet heut' auf je - dem
May. Up - on each grave the fra-grant flow'rs are

con espressione *p*

*

Gra - be, ein Tag im Jahr ist ja den Tod - ten frei, komm an mein
ly - ing, Each year in turn brings us this one blest day, Come to my

cresc.

Herz, dass ich dich wie - der ha - be wie einst im
arms, and pledge our love un - dy - ing, As once in

f *ff*

Mai, wie einst im
May, as once in

dim. *p*

Mai.
May.

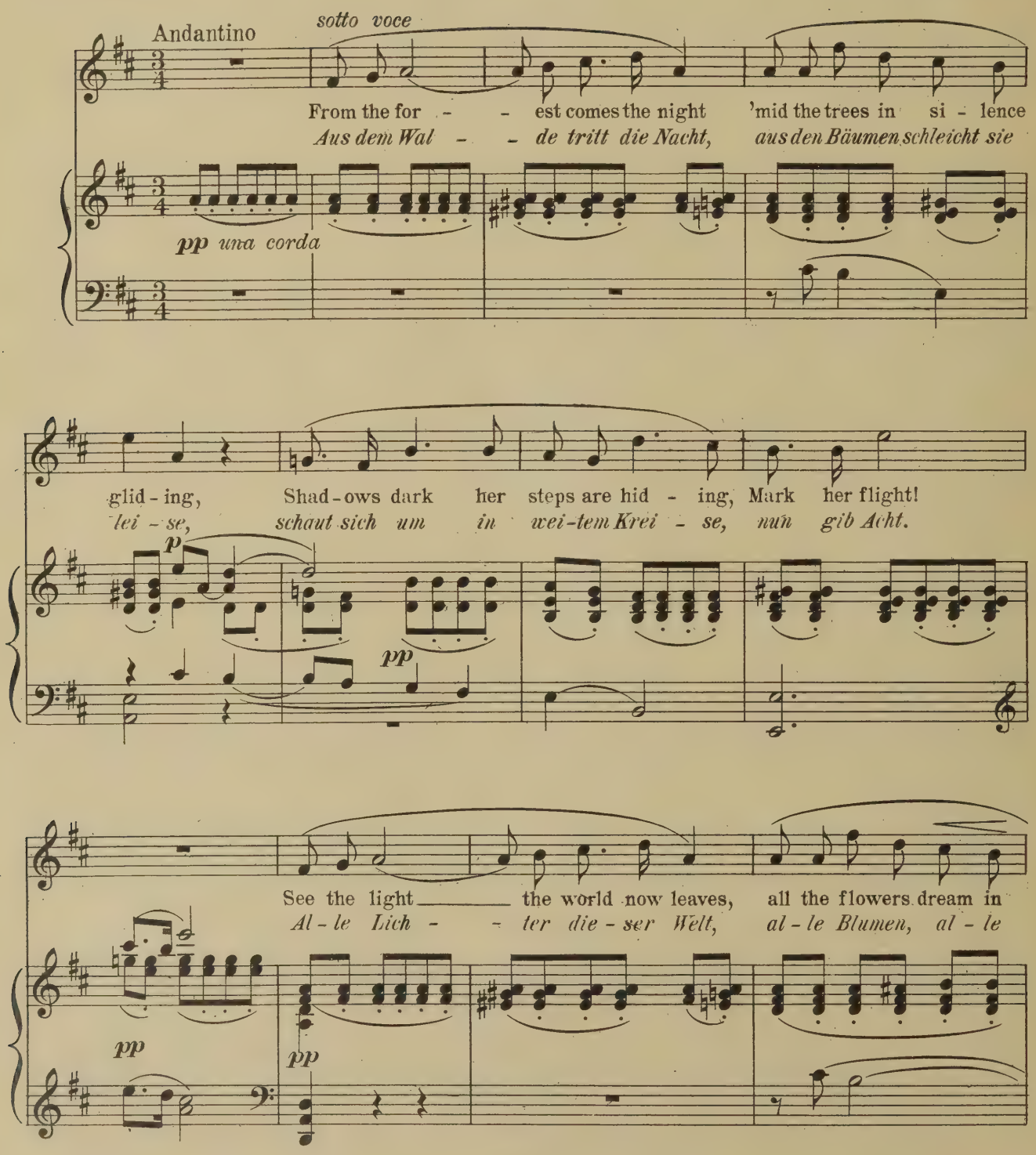
espress.

THE NIGHT

DIE NACHT

English version by
George Cooper

RICHARD STRAUSS
Op. 10, No. 3.



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sweet and pure de-light, and gone from field the wav - ing sheaves.
Far-ben löscht sie aus und stiehlt die Gar - ben weg vom Feld.

p

Ped.

All she steals from out the sight! hides the sil-ver shin-ing
Al-les nimmt sie, was nur hold, nimmt das Sil-ber weg des

pp *pp*

streams! Cov - ers o'er the dome that beams gold - en bright.
Stroms, nimmt vom Kup-fer-dach des Doms weg das Gold.

Ped. ✻

Robs each bush and
Aus-ge-plün - dert

dim. *pp*

Ped. ✻ Ped. ✻

cresc.

tree out - right! Let me clasp thee to my
steht der Strauch, rü - cke nä - - her, Seel' an

cresc.

Ped. * Ped. *

dim.

heart, love! Or the night may sad - - ly
See - - le; o die Nacht, mir bangt sie

dim. - - - - - - -

dim.

Ped. * Ped. * Ped. * Ped. *

pp

part, love, Thee and
steh - - le dich mir

pp

Ped. * Ped. * Ped. * Ped. *

me!
auch.

pp

dim.

f

SERENADE

STÄNDCHEN

A. F. von SCHACK
English version by
Edith Tillotson

RICHARD STRAUSS
Op. 17, No. 2.

Vivace e dolce

pp

Mach' auf, mach' auf, doch
A - rise, a - rise, but

pp

Ped.

una corda

cresc.

p

lei - se, mein Kind, um Keinen vom Schlum - mer zu wecken,
soft - ly, my Love, So no one from sleep shall a-wak-en,

cresc.

p

l.h.

Ped.

mf

kaum murmelt der Bach, kaum
No sound from the brook, no

r.h.

mf

l.h.

r.h.

Ped.

p

zit-tert im Wind ein Blatt an den Bü - schen und Hecken.
breeze stirs a - bove, The leaves in the trees are un-shaken.

r. h.

l.h.

r.h.

p

l.h.

l.h.

Ped.

Ped.

Ped.

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pp

D'rum lei - se, mein Mädchen, dass nichts sich regt,
Then soft - ly, my dearest, that none may hear,

r. h.

pp

Ped. * Ped. * Ped. * Ped.

poco cresc. *un poco rit.*

nur lei - se die Hand auf die Klin - ke ge - legt.
Lift gent-ly the latch that is wait-ing so near.

poco cresc. *un poco rit.* *pp* *a tempo*

* Ped. * Ped.

pp

Mitt Trit - ten, wie Trit - te der El - - fen so
With foot - steps, with foot - steps as soft as a

sacht, um ü - ber die Blu - - men zu hüp - fen,
On ev' - ry flow'r light - ly leap-ing,

l. h.

* Ped.

p

Flieg' leicht hin-aus in die
Step light - ly out in the

r. h. *r. h.* *p* *l. h.*

Ped. Ped.

poco cresc.

Mondschein-nacht, zu mir in den Gar - - ten zu schlüpfen.
moon-light's rays, Our tryst in the gar - - den thus keeping;

r. h. *r. h.* *l. h.* *l. h.* *l. h.*

poco cresc.

Ped. Ped.

pp

Rings schlum - mern die Blü - then
The sweet scent - ed blos - soms

r. h.

pp

Ped.

p *un poco rit.*

am rieselnden Bach und duf - ten im Schlaf, nur die Lie-be ist wach!
be-side the still lake Are drowsy with sleep, on - ly Love is a-wake!

p *un poco rit.*

Ped. Ped. Ped.

pp

Sitz'
Come

pp
a tempo

ppp

Ped. * Ped.

nie - - der, hier däm - mert's ge-
hith - - er, and un - der the

heim - - niss - voll un - - - ter den
lin - - den bough, Rest in the

dim.

Lin - - - den - baü - men, die
soft light gleam - ing, The

dim.

Ped. * Ped. * Ped. *

p

Nach - - ti - gall uns zu Häup - - ten
night - - in - gales in the branch - es,

Ped. * Ped. *

soll von un - s'ren Küs - - - - sen
Snow Of love's sweet kiss are

Ped. * Ped. * Ped. *

mf

träu - men, und die
dream - ing. And the

mf espress.

Ped. * Ped. *

p cresc.

Ro - - se, wenn sie am
ros - - es, wak - ing at

p espress. *cresc.*

Ped. * *tre corde* Ped. *

Mor - gen er- wacht, hoch glüh'n,
morn - ing's first light, Shall shine,

dim. *cresc.*

Ped. * Ped. *

mf *p cresc.*

hoch glüh'n von den Won - - -
shall shine with the hap - - -

mf *p*

Ped. * Ped. *

- - ne - schau - ern der Nacht!
- - *pi - ness of the night!*

p espress.

Ped. * Ped. * Ped. * Ped.

mf *pp*

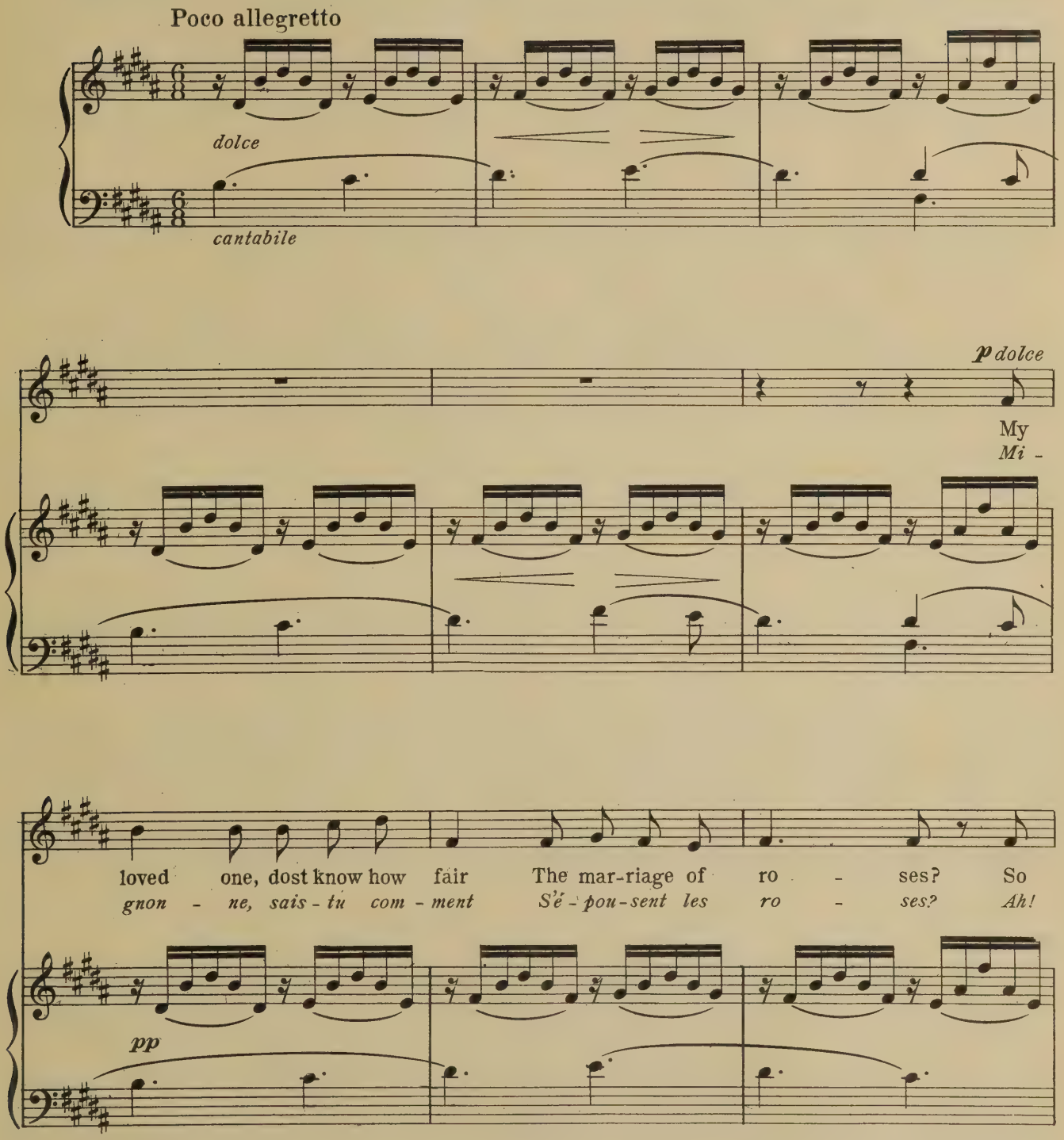
* Ped. *una corda* *

MARRIAGE OF ROSES

LE MARIAGE DES ROSES

EUGÈNE DAVID
English version by
George Cooper

CÉSAR FRANCK



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charm - ing be - yond com - pare, charm-ing be-yond com -
cet hy - men est char - mant, cet hy - men est char -

pare! Ey - 'ry leaf that glows is Breath-ing
mant! Quel - les ten - dres cho - ses El - les

thoughts of sweet de - light, Which their rapt - - ure dis -
di - sent en ou - vrant Leurs pau - piè - - - res

poco rall.

clos - - es! Oh, loved one, dost know how fair The mar-riage of
clo - - ses! Mi - gnon - ne, sais - tu com - ment Se - pou - sent les

poco rall.

a tempo
dolce

ro - - - ses? Let us love, dear, they re - peat,
ro - - - ses? *El - les di - sent: aim - ons nous!*

a tempo

Ped. *

Brief is Life and fleet - ing! Then with kiss - es fond and sweet,
si courte est la vi - e! *Ay - ons les bai - sers plus doux*

cresc.

Soul to soul sends greet - ing; While to Heav'n man prays for grace
L'â - me plus ra - vi - e! *Pen - dant que l'homme à ge - noux*

cresc.

f *poco*

Sighs of Hope re - peat - ing, Sis - ters, in one fond em - brace,
Doute, es - père ou pri - e! *Ô mes soeurs, em - bras - sons - nous!*

f *poco*

rall.

— Join, for Life is fleet - ing!
— *Si courte est la vi - e!*

a tempo

rall.

dolce

cantabile

Ped. *

p

Then, dear one, lis - ten to
Croix - moi, mi - gnon - ne, croix--

pp

me, Such love should be our love! The spring - time shin - eth for
moi, Ai - mons - nous comme el - les, Vois, le prin-temps vient à

thee, Spring-time shin-eth for thee!
toi, Le prin-temps vient à toi

And the swal-lows sing-ing: How fond Love can faith-ful
Et des hi-ron-del-les Ai-mer est l'u-ni-que

cresc.

be, To their nests, joy bring-ing! Thou my
loi A leurs nids fi-dè-les. O ma

cresc.

poco rit.

Queen, and I thy King! Love to our hearts cling-ing!
rei-ne, suis ton roi, Ai-mons-nous comme el-les.

poco rit.

Ped. *

a tempo
dolce

What is life un - less we love! What is earth with - out it?
Ex - cep - té d'a - voir ai - mé Qu'est - il donc sur ter - re?

a tempo

Dark the path-way where we roam, Som - bre clouds a - bout it!
Votre ho - ri - zon est fer - mé Om - bre, nuit, mys - tè - re!

cresc.

Bright - er than the orbs a - bove, Nev - er soul can doubt it!
Un seul phare est al - lu - mé L'a-mour nous lè - clai - re,

cresc.

f *dim. e rall.*

What is life un - less we love! What is earth with - out it?
Ex - cep - té d'a - voir ai - mé Qu'est - il donc sur ter - re?

f *dim. e rall.*

MOONLIGHT
CLAIR DE LUNE
(MENUET)

PAUL VERLAINE
English version by
Edith Tillotson

GABRIEL FAURÉ
Op. 46, No 2.

Andantino quasi allegretto

p

sempre dolce

r.h.

p

Your
Vo -

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High
(Orig. B♭ min.)

soul is a pic-ture won-drous-ly fair, Where charm-ing sprites,
tre â - me est un pa - y - sa - ge choi - si, Que vont char-mant

pp

masked with mys-t'ry en-tran-cing, Play on their
mas - ques et ber-ga - mas - ques Jou - ant du

lutes strains of mus-ic soft and rare As they
luth et dan - sant, et qua - si Tris - tes sous

float be-fore me in their danc- - ing.
leurs dé - gui - se-ments fan - tas - - ques!

p

dolce

Mean - while they sing in a mi - nor strain, Tri - um - phant love ___
Tout en chan - tant, sur le mo - de mi - neur, L'a - mour vain - queur ___

pp

___ a life of joy un - end - - ing,
___ *et la vie op - por - tu - - ne,*

Yet do they seem to doubt their own re - frain, And in - to
Ils n'ont pas l'air de croire à leur bon - heur, Et leur chan -

moon - light pale their song is blend - - ing.
son se mêle au clair de lu - - ne!

n.h.

dolce

That calm and ten - der
Au cal - - me clair de

Ped. *

moon - - light, sad and still, That
lu - - ne, tris - te et beau, Qui

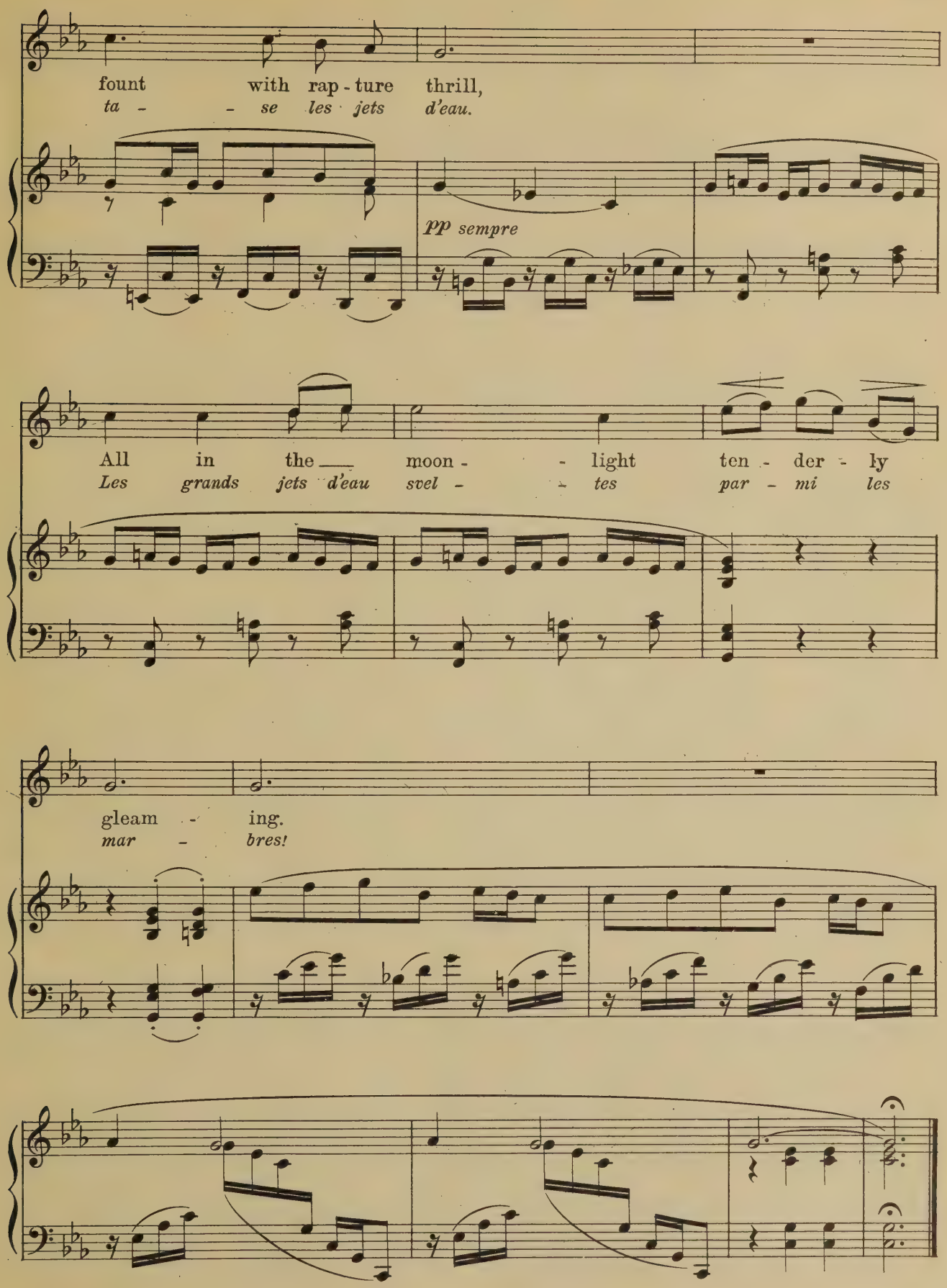
dolce

Ped. *

sets the birds in their nests sweet - ly
fait rê - ver les oi - seaux dans les

Ped. * Ped. *

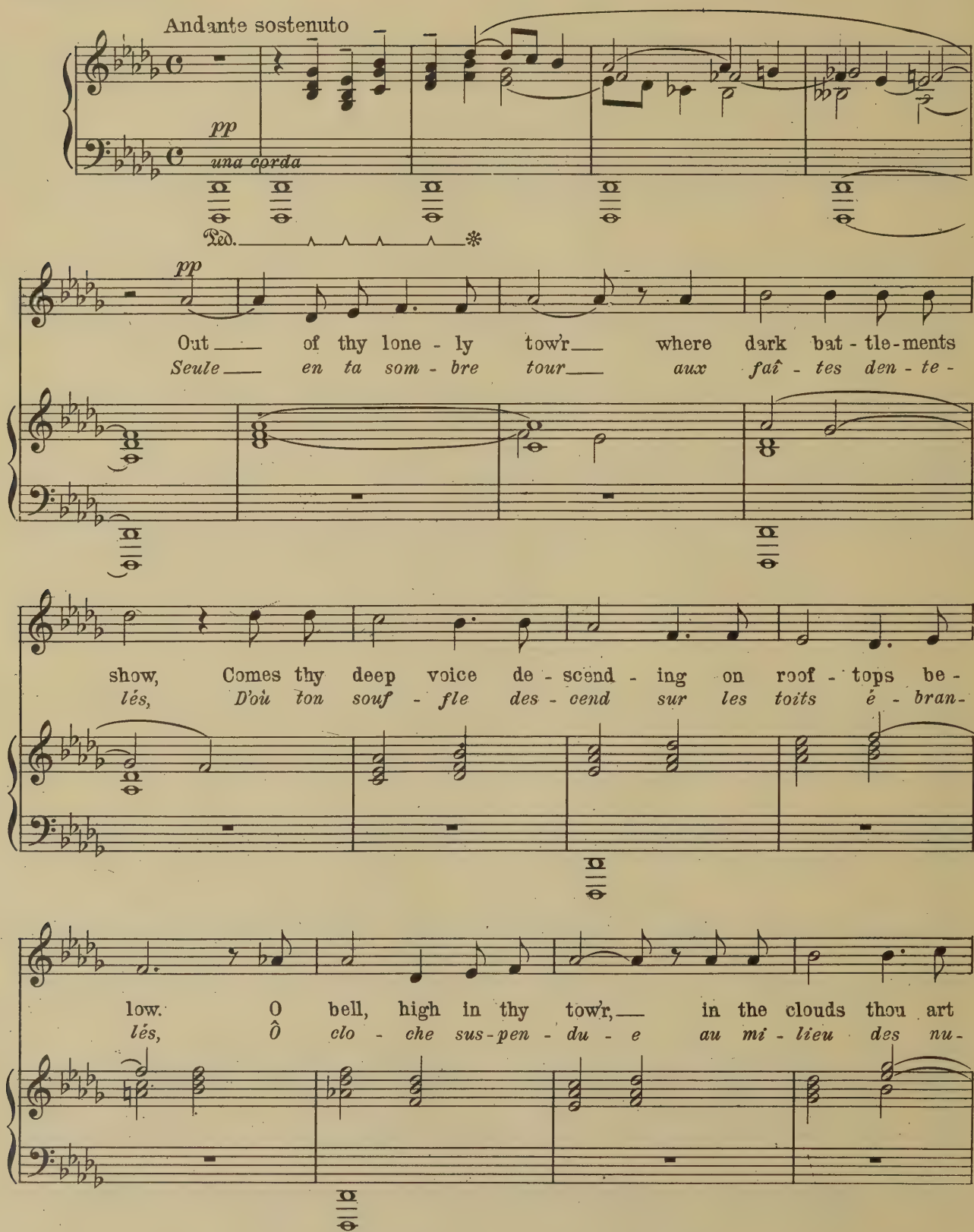
dream - - - ing Makes ev - 'ry spark - ling
ar - - - bres, Et san - glo - ter d'ex -


fount with rap - ture thrill,
ta - - se les jets d'eau.
pp sempre
All in the moon - - light ten - der - ly
Les grands jets d'eau svel - - tes par - mi les
gleam - ing.
mar - bres!

THE BELL
LA CLOCHE

VICTOR HUGO
English version by
Edith Tillotson

CAMILLE SAINT-SAËNS



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hung,— They must oft - times re - sound to the call of thy tongue—
é - es, Par ton vas - te rou - lis si sou - vent re - mu - é -

— In shad - ow and in si - lence now,— thou art a -
es, Tu dors en ce mo - ment dans l'ombre,— et rien ne

sleep, And thy arch - es in dark - ness a vi - gil now
luit Sous ta voû - te pro - fonde où som - meil - le le

meno p

keep. Oh! — when spir - its draw
bruit! Oh! — tan - dis qu'un es -

pp

near, al - though no words are spo - ken,
prit qui jus - qu'à toi s'é - lan - ce,

Seek - ing thy still - ness here, Yet leav - ing it un-
Si - len - ci - eux aus - si, con - tem - ple ton si-

pp

bro - ken, Dost thou not feel the spell,
len - ce, Sens - tu, par - cet ins - tinct

pp

Vague, in-stinct - ive and sweet. Which is ev - er re-
vague et plein de dou - ceur Qui ré - vè - le tou-

pp

vealed when dear kin - dred shall meet? In this
jours u - ne sœur à la sœur, Qu'à cette

pp

hour of re - pose when the night shades are
heure où s'en - dort la soi - rée ex - pi -

cresc.

fall - ing, A soul is draw - ing near,
ran - te, Une âme est près de toi,

cresc.

Ped. *tre corde* * Ped. *

like un - to thee 'tis call - - ing.
non moins que toi vi bran - - te,

Ped. *simile*

Call - - ing a dis - tant love, as thou
Qui bien sou - vent aus - si jette un

call - - est on high, Vain - ly
bruit so - len - nel, Et se

call - ing to love e'en as thou to the
plaint dans l'a - mour com - me toi dans le

p *cresc.*

sky!
ciel!

p *cresc.*

Ped.

f *dim.* *espress.*

Vain - ly call - ing to love, e'en as

Et se plaint dans l'a - mour com - me

f *dim.*

thou to the sky,

toi *espress.* *dans le ciel!*

pp

to the sky!

dans le ciel!

sempre dim. *pp* *leggierissimo*

Ped.

ppp

Ped.

THE BELLS

LES CLOCHES

PAUL BOURGET

ACHILLE CLAUDE DEBUSSY

Andantino quasi allegretto

p

The leaves on the
Les feuil - les s'ou-

p e leggiero

green boughs gen - tly are swing - ing, O - p'ning si - lent - ly,
vraient sur le bord des bran - ches, Dé - li - ca - te - ment,

meno cresc.

The bells with their mu - sic air - i - ly ring - ing, 'Neath the smil - ing
Les clo - ches tin - taient, lé - gè - res et fran - ches, Dans le ciel clé -

p *p*

sky. Slow - ly breath - ing like an an - them of
ment. Ryth - mique et fer - vent comme une an - ti -

rit. *a tempo*

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warn- -ing, A - far through the air, Bring-ing mem - ry
en- - -ne, Ce loin - tain ap - pel Me re - mé - mo -

sweet of lil - ies a - dorn- -ing Ho - ly al - tar
rait la blan - cheur chré - tien- -ne Des fleurs de l'au -

rit. e dim.

fair.
tel.

poco meno mosso

p

dolce ed espress.

Those bells tell of hap - py years now o'er -
Ces clo- -ches par - laient d'heu - reu - ses an -

shad- - - - - - - - ed; And with sol - emn
né- - - - - - - - es, Et dans le grand

Ped. * Ped. *

mf

tone, Once more they re - fresh the leaves that are
bois Sem- - - blaient re - ver - dir les feuil - les fa -

cresc.

Ped. * Ped. *

rit.

fad- - - - - - - - ed, The years that are
né- - - - - - - - es Des jours d'au - tre -

rit.

Ped. *

gone.
fois.
a tempo

pp R. H. L. H. R. H. L. H. ppp

Ped. * Ped. * Ped. *

ROMANCE

PAUL BOURGET
English version by
George Cooper

ACHILLE CLAUDE DEBUSSY

Moderato

p

Soul of light and air, waft - ed,
L'âme é - va - po - rée et souf -

fad - ing, Soul of mild - ness, per - fume per - vad - ing, Lil - y di - vine!
fran - te, L'â - me dou - ce, l'âme o - do - ran - te Des lis di - vins

p

Thy dear-est boon A gar-den fair, thy thoughts to share!
que j'ai cueil - lis Dans le jar-din de ta pen - sée!

dim.

mf

Ped.

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p

On wings of air, whith - er doth fare This soul of a flow'r, beau-ty's
Où donc les vents l'ont - ils chas - sée, Cette âme a - do - ra - ble des

p

Ped. * Ped. * Ped. *

Meno mosso (*tempo rubato*)

pp

dower? Is it the per-fume that it giv - eth:
lis? N'est - il plus un par - fum qui res - te

pp

Ped. * Ped. *

That sweet ce - les-tial breath that liv - eth, Of days thou didst my heart en-
De la su - a - vi - té cé - les - te Des jours où tu m'en - ve - lop-

Ped. * Ped.

p

fold In dreams of bliss and heav'n - ly sweet - ness,
pais D'u - ne va - peur sur - na - tu - rel - le,

Ped. *

Tempo I.

mf

Of Faith and Hope, Of Love's com-plete-ness, Joy be-yond all
Fai - te d'es - poir, d'a-mour fi - dè - le, De bé - a - ti -

mf *p* *cresc.*

Ped. * Ped. *

Ritenuto

dim. *p*

joy, Peace un - told?
tude et de paix?

dim. *pp*

Ped. * Ped. * Ped. *

PAUL VERLAINE
English version by
Edith Tillotson
Edited by A. Pero

THE TEARS FALL ON MY HEART

IL PLEURE DANS MON CŒUR

ACHILLE CLAUDE DEBUSSY

Allegro, non tanto

pp — *una corda* — *p* — *un poco marcato*

con tristezza *p*

The tears fall on my
Il pleu - - - re dans mon

heart As the rain on the ci - - -
cœur Comme il pleut sur la vil - - -

pp *r.h.*

ty; What dull care seems to
le, Quelle est cet - te lan -

r.h. *pp*

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High
(Orig.)

start O - - ver burd - - 'ning
gueur Qui pé - nè - - -

p *p*

my heart?
- - tre mon cœur?

p

pp

8

p

Oh! the soft sound of the
O bruit doux de la plui -

8

pp sempre

rain On the fields and the thatch!
e Par terre et sur les toits!

sf

sf *p* *dim.*

p

To my world wear - y brain
Pour un cœur qui s'en - nui - - e

pp

Oh, the song of the
O le chant de la

pp

rain! For tears, no
pluie! Il pleu - - re

p

— cause I know, But my
— *sans rai - son Dans ce*

p

heart throbs with long - - -
cœur qui s'é - cœu - - -

pp

Moderato

p

- ing, Still nei - ther wrong nor
- *re. Quoi! nul - le tra - hi -*

p

p *pp*

woe? No cause for grief I know.

son? Ce deuil est sans rai - son

pp *pp accel. poco a poco al*

r.h. *l.h.*

Tempo I.

Tempo I.

pp

Bit - ter the pain that I bear, Yet the

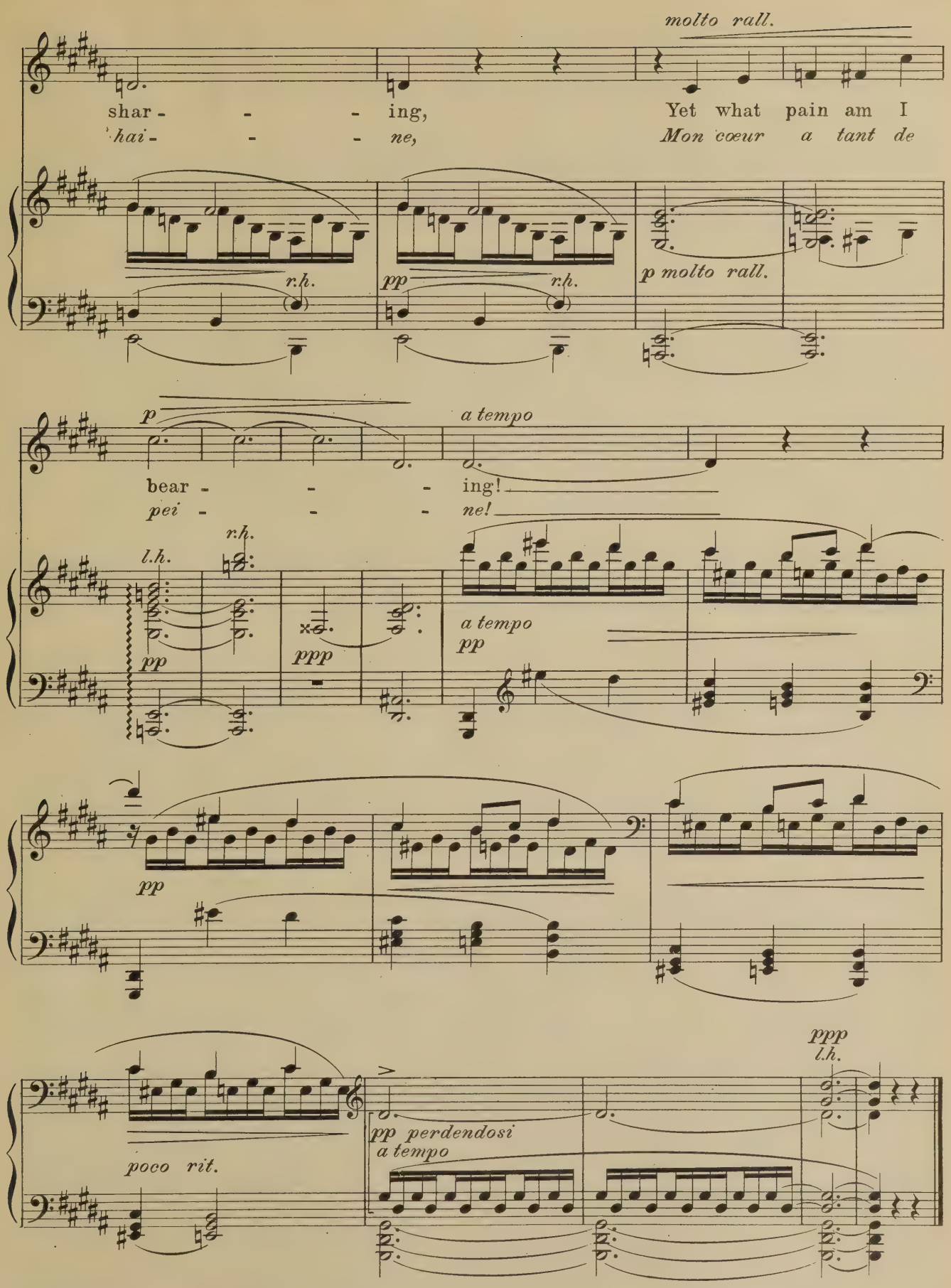
C'est bien la pi - re pei - ne De ne

ppp

heart knows not why Love nor hate, am I

sa - voir pour - quoi, sans a - mour et sans

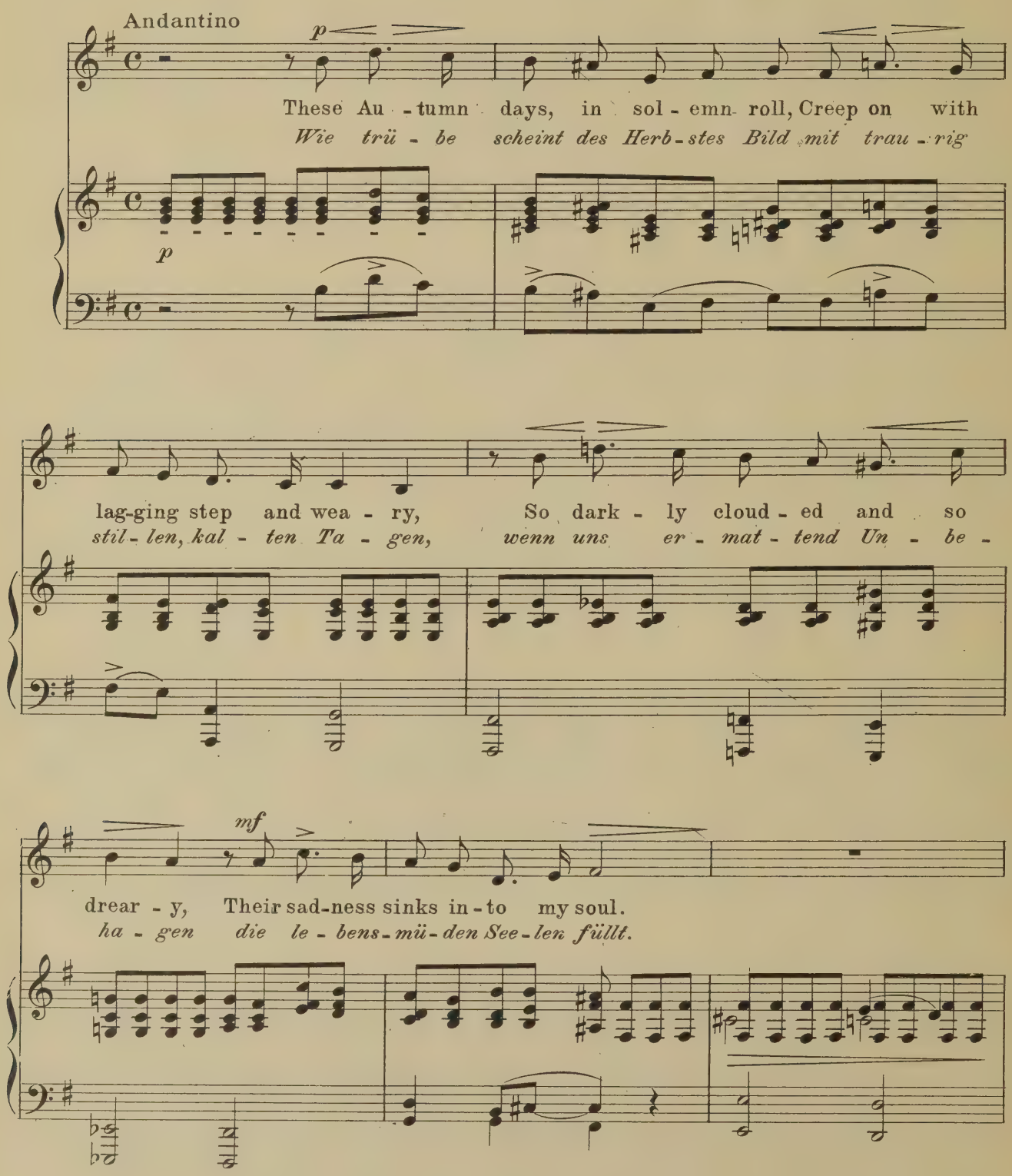
p


molto rall.
shar - - - ing,
hai - - - ne,
Yet what pain am I
Mon cœur a tant de
r.h.
pp
r.h.
p molto rall.
p
a tempo
bear - - - ing!
pei - - - ne!
r.h.
l.h.
pp
ppp
a tempo
pp
pp
poco rit.
pp perdendosi
a tempo
ppp
l.h.

From the Russian of
A. FET
German version by
L. Esbeer
English version by
Edith Sanford Tillotson

AUTUMN
HERBST

A. ARENSKY
Op. 27, No 2.



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mf

Tho' these are hours that shine with light, Like leaves that
Doch schön er - scheint's so - bald im Blut von gold - ge -

p

take a gold - en tint - ing, From fad - ing sun-shine wan - ly
färb-ten Plät - ter-krän - zen dem Herbst die Feu - er - au - gen

f *ten.*

glint - ing, Yet soon they dark - en in - to night. So
glän - zen voll lau - nisch, heis - ser Lie - bes - glut. Dann

p *ten.* *p*

qui - - et is that fail - ing breath,
birgt sich zücht'- ge Trau - rig - keit

mf *p*

Au - tumn in - deed is slow - ly dy - ing,
und nur die Keck-heit lässt sich se - hen,

f

mf

Yet fair and love - ly she is ly - ing,
und ihr, so schön im To - des - we - hen,

f

p *dim. e rit.* *pp*

Why should we pit - y her in death?
thut nun im Le - ben nichts mehr leid.

p

rit.

p a tempo

p

pp dim. e rit.

Ped. *

From the Russian of
Count Golenistscheff-Kutusoff
English version by
Edith Tillotson
German version by
G. Löwenthal

THE EAGLE
DER ADLER

ANTON ARENSKY,
Op. 44, No. 1.

Adagio

mp *f* *mp*

p

An ea-gle rest-ed on a
Ein Ad-ler sass auf Fels-ge-

p *p*

mf

stone, From mount-ain heights wide views sur - vey - ing, As
stein, den Blick ge - rich - tet in die Wei - te, dem

p

though a pil-grim paus'd a - lone, In thought some
Pil - ger gleich, der ganz al - lein tief - ern - stem

mf *p*

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mf

might - y prob - lem weigh - ing. The oth-er
Sin - nen wird zur Beu - te. Der an-dern

mf pp

f

birds in swarm-ing crowds Came with their nois - y cries and found him, The
Vö - gel lau - ter Chor umschwärm-te ihn mit Schrein und Sin - gen; im

mf

whirl- - - -ing winds sent up in
Wir - - - -bel - wind zu ihm em -

f

clouds The blind - ing dust of earth a -
por, ver - sucht' der Er - - den-staub zu

round him.
drin - gen.

dim.

p

And yet as tho' he had not heard The shriek-ing
Doch schien er nicht die Vo - gel - schaar, noch auch den

p

mf *dim. sempre*

tu-mult un - a - bat - ed, Se - rene and calm the king-ly
Wir - bel - wind zu hö - ren, es - liess der kö - nig - li - che

f *mp*

bird, All un-dis - turb'd, in thought a - wait - ed.
Aar in sei - nem Sin - nen sich nicht stö - ren.

p

Più mosso

mp *cresc.*

E - nough of dream-ing! Once he glanced, The less - er

Ge - nug des Sin - nens! Ei - nen Blick des Er - den -

mp *cresc.*

things of earth ex - plor - - - ing, Then to the

trei - bens nicht' - gen Din - - - gen, dann kehrt zur

mf

mf

heights a - bove ad - vanc'd, On might - y

Hö - - - he er zu - rück, aus - brei - tend

f

f

wings to heav - - en soar - ing.

die ge - walt' - gen Schwin - gen.

ritard.

ritard.

Tempo I.

p *cresc. sempre*

Home - ward, to reach his fa - ther's throne, By sun and

Heim - wärts zu sei - ner Vä - ter, Thron, be - nach - bart

cresc. sempre

pp

moon and stars sur - round - - - ed, The

Son - - - nen, Mond und Ster - - - nen, nahm

Più mosso

mf

roy - - al bird has straight-way flown, Thro' far off

sei - - nen Flug der Kö - nigs-sohn zum Wol - ken -

mf

clouds in skies sur - round - - - -

saum, zu blau - en Fer - - - -

mf

ed. From dust of Earth he takes his
nen. Und Er - den - staub und Er - den -

flight, Where sor - did things are left be - hind him, Where
tand hat bald er hin - ter sich ge - las - sen, und

nei - ther love nor hate can find him, And so at
un - be-rührt von Lieb' und Has - sen, im blau-en

rit. *a tempo* *p* *pp*

length is lost to sight.
Ae - ther er ent - schwand.

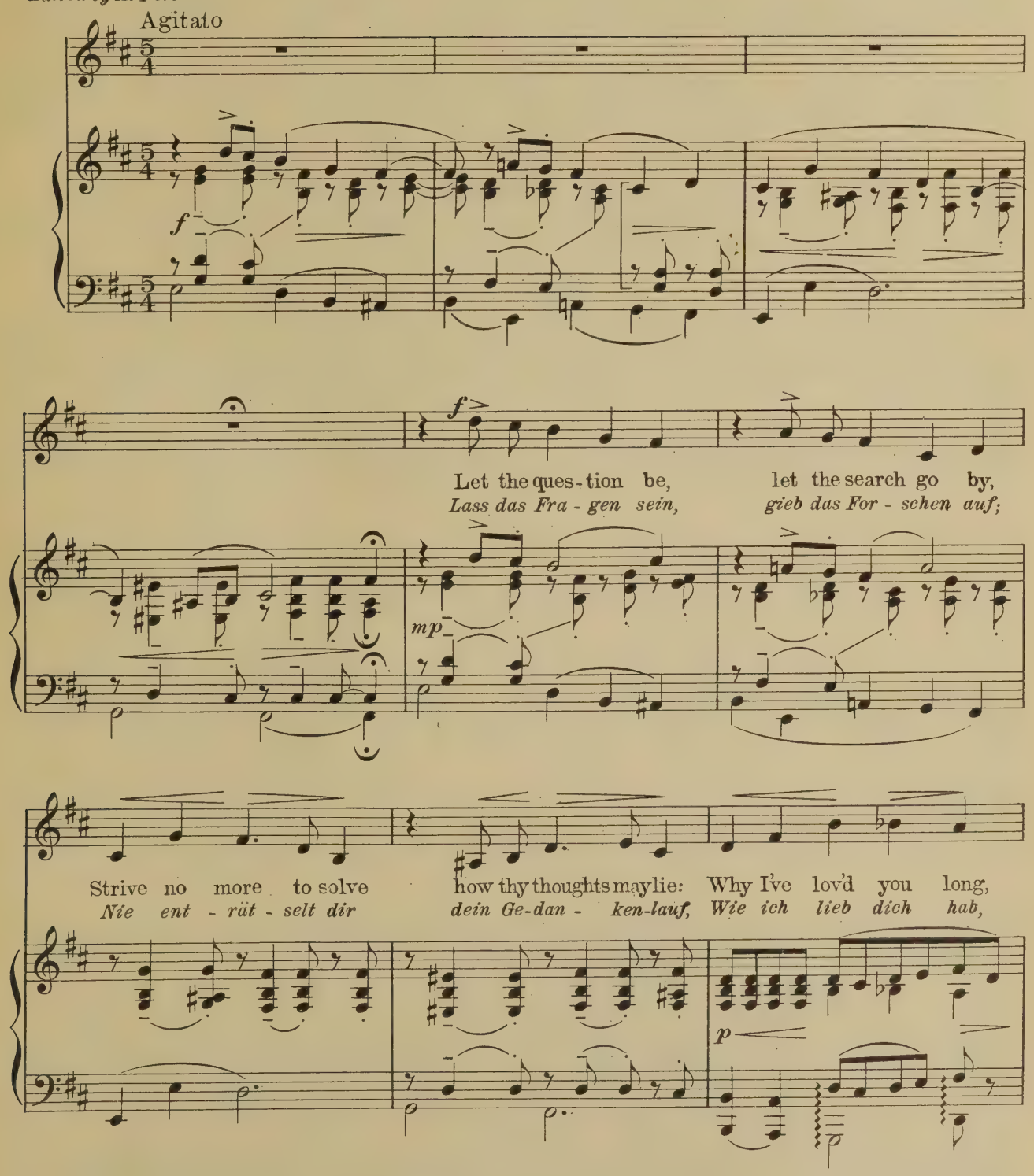
rit. *a tempo* *mp* *l.h.*

LET THE QUESTION BE

LASS DAS FRAGEN SEIN

From the Russian of
A. TOLSTOY
English version by
Edith Tillotson
German version by
Lina Esbeer
Edited by A. Pero

A. ARENSKY
Op. 6, No. 2



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why that love should stay, Wheth - er grief shall last,
was der Lie - be Grund, Ob sie dau - ernd währt,

or shall pass a - way. Leave the ques - tion here,
ob bloss ei - ne Stund? Lass das Fra - gen sein,

let the search go by, It is love for wife,
gieb das For - schen auf. Ist es Lieb' zum Weib,

accel. e cresc.

accel. e cresc.

for the sis - ter dear, For the ten - der child,
die zum Schwe - ster - lein, O - der zar - ten Kind,

that will be sin-cere.
das be - treut will sein.

a tempo

mf

p

p

Yet a lone - ly fear I can-not dis-claim, How I've cher - ish'd you,
Dass ich's ah - nen könnt', dass fort - an ich's wüsst' Wie ich ko - send dich

pp

dim.

dwelt up - on your name.
hei - ssen, nen - nen müsst!

mf

p

Man - y blos-soms twine all the wide fields round,
Vie - le Blu-men blüh'n rings im wei - ten Feld,

p

pp

mp

Man - y stars that shine in the skies are found.
Vie - le Ster - ne glüh'n hoch am Him - mels - zelt.

p

mf

But who fol - lows on where your foot - steps fall?
Wer er-forsch - te je ih - res Wan - dels Spur,

mf

f ten.

Who is ev - er swift on your name to call?
Wer ver-möch - te wohl sie zu nen - nen nur?

mf colla voce

mp a tempo

dim.

p

pp rit.

a tempo *mp* — *cresc. ed accel. poco a poco*

Since I love you so, let the ques - tion be,
Seit ich lieb dich hab', lass ich's Fra - gen sein,

mp *a tempo* — *cresc. ed accel. poco a poco*

Let your wond - 'rings cease, leave the search to me;
Ge - be's For - schen auf, flie - he's Grü - beln fein.....

f — *f*

p cresc. — *sempre accell.* — *ff* *rubato*

Since I love you so, in this whole world wide, Not a fear I'll know,
Seit ich lieb dich hab', komm was kom - men mag; Mei-nen Wa - ge-mut

p cresc. — *sempre accell.* — *ff rubato*

what so e'er be-tide!
schreckt kein Schick-sals-schlag.

a tempo — *mf*

TO ECHOES OF MUSIC WE DANCE

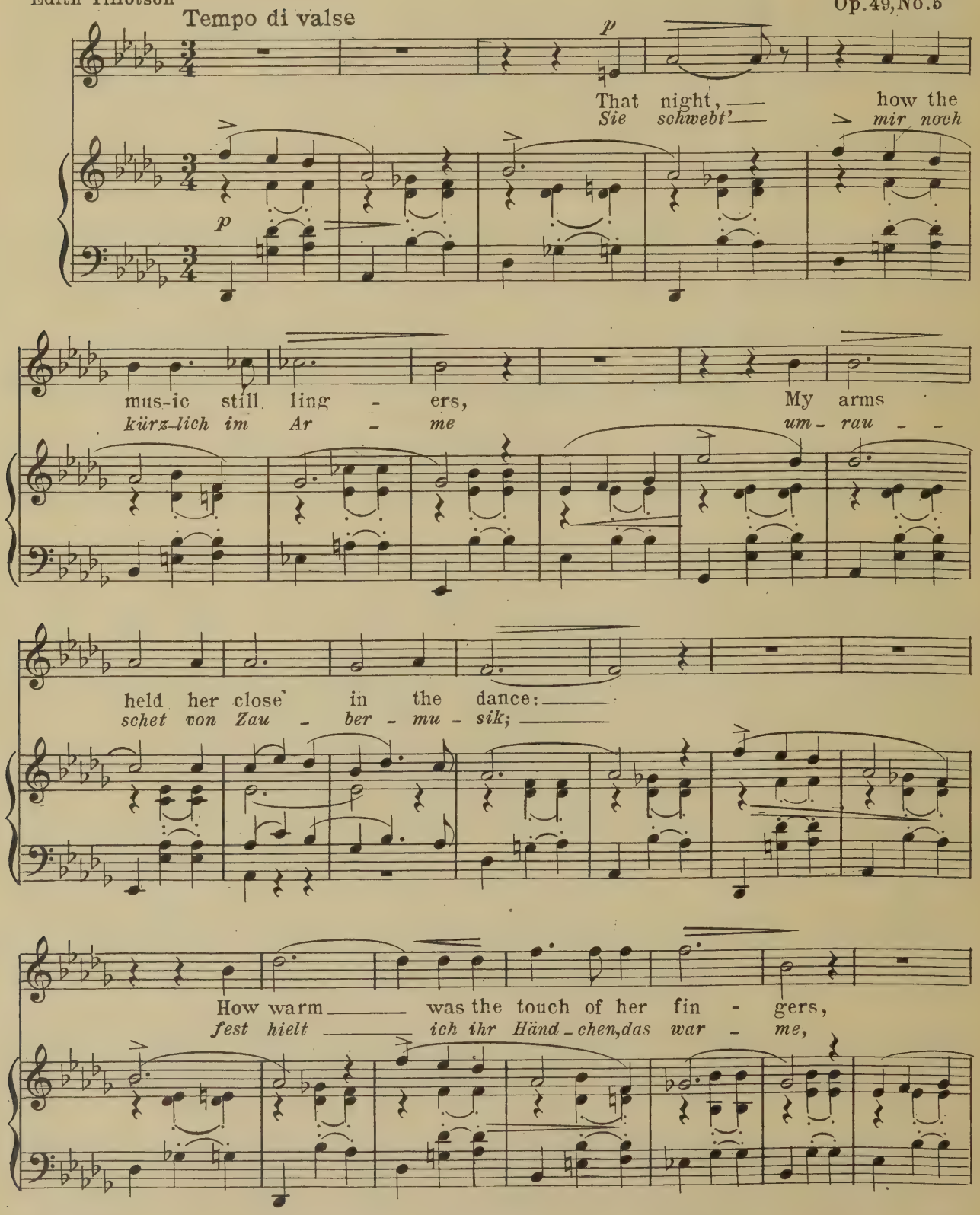
SIE SCHWEBT' MIR NOCH KÜRZLICH IM ARME

A. FET

German version by
L. Esbeer

English version by
Edith Tillotson

A. ARENSKY
Op. 49, No. 5



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High
(Orig.)

How bright was the light of her glance.
wie warm war der Äu - ge - lein Blick.

Molto meno mosso

p

And now in a shroud they have wound
Und nun von Bro - ca - te um - flos -

ff *pp*

her, The mourners keep watch at her bed,
sen im of - fe - nen Sar - ge lag kalt

pp

f

But mus-ic still ris - es a - round her, The psalm
die Tod - te, die Au - gen ge - schlos - sen; von Trau -

ppp *mp*

p Poco più mosso

— that they chant for the dead.
- er - ge - sän - - gen um - hallt.

pp

p

The moon on my pil - low shines bright -
Ich schlief, mir zu Häup - ten glitt lei - -

mp *p*

ly, My spir - it it holds in a trance:
se der Mond mit ge - spen - sti - schem - Blick.

pp

pp Tempo I.

Once more she is with me,
Wir schwan - gen uns bei - - de

ritenuto *ppp*

and light - ly, To ech -
im Krei - - se im Saa -

oes of mus - ic we dance.
le nach Zau - ber - mu - sik.

p

pp ritenuto

THE ROBIN SINGS IN THE APPLE TREE

EDW. MAC DOWELL

EDWARD A. MAC DOWELL
Op 47.

Moderato, con dolcezza

mf

The rob - in sings in the ap - ple - tree, The black - bird swings on the

mf

p

thorn, The day grows old and si - lence falls, Leav - ing my heart for -

p poco rit.

p

poco rit.

p

a tempo

lorn. Night brings rest to man - y a soul,

pp

a tempo

pp

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High

dolciss.

Yet mine is dark with woe; Can I for - get the

dolciss.

days gone by When my love I whis - pered low? O rob - in, and thou

mf

mf

black-bird brave, My songs of love have died, How could you sing as in

p

pp poco rit.

bye-gone days, When she was at my side.

pp poco rit.

ppp

ROSEMOND

LA MANOIR DE ROSEMONDE

ROBERT de BONNIÈRES
English version by
Edith Tillotson
Edited by A. Pero

HENRI DUPARC

Vivo molto e brusco

ff e ben ritmato sempre

f declamando

In a dead - ly grasp I am blight - ed,
De sa dent sou - daine et vo - ra - ce,

ten. poco rit.

Swift and strong has love torn my heart,
Comme un chien l'amour m'a mor - du.

colla voce

ff a tempo

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f

Un-til drops of blood seem to start.
En sui-vant mon sang ré-pan-du,

f *mf* *sfz*

f *poco largamente*

Ah still the long way may be sight - ed.
Va, tu pour-ras sui - vre ma tra - - ce.

f *poco largamente* *cresc.*

mf

So
Prends

ff a tempo *f* *mf*

choose a tire-less steed to bear you, Go and
un che-val de bon-ne ra - ce, Pars, et

f

f

fol - low my wear - y way, Through the pit - falls that lead a -
suis mon che-min ar - du, Fon - dri - ére ou sen-tier per-

sfz *sfz*

f *rit.*

stray, Tho' the course I would glad - ly spare you.
du, Si la cour - se ne te ha - ras - - se!

f colla voce

Più lento

ff a tempo *dim. molto* *p* *sempre* *dim.*

mp espressivo

When a - long this road you have passed You will
En pas - sant par où j'ai pas - sé, Tu ver -

p *poco sfz*

cresc. un poco

see my fate at the last, How sore-ly wound-ed, sad and lone-
ras que seul et bles - sé, J'ai par-cou - ru ce tris-te mon-

cresc. un poco

f largamente

- - ly And that thus I have come to die— Far a-
- - *de, Et qu'ain - si je m'en fus mou - rir— Bien*

cresc. sempre

f largamente

dim. e rall.

way, far a - way, while my last sigh— Is for the far-off Ro-se-mond
loin, bien loin, sans dé-cou - vrir— Le bleu ma-noir de Ro - se-

a tempo

p

rall.

dim. e rall.

p a tempo

pp

p rall.

on - - ly.
mon - - de.

pp

a tempo

Tempo I.

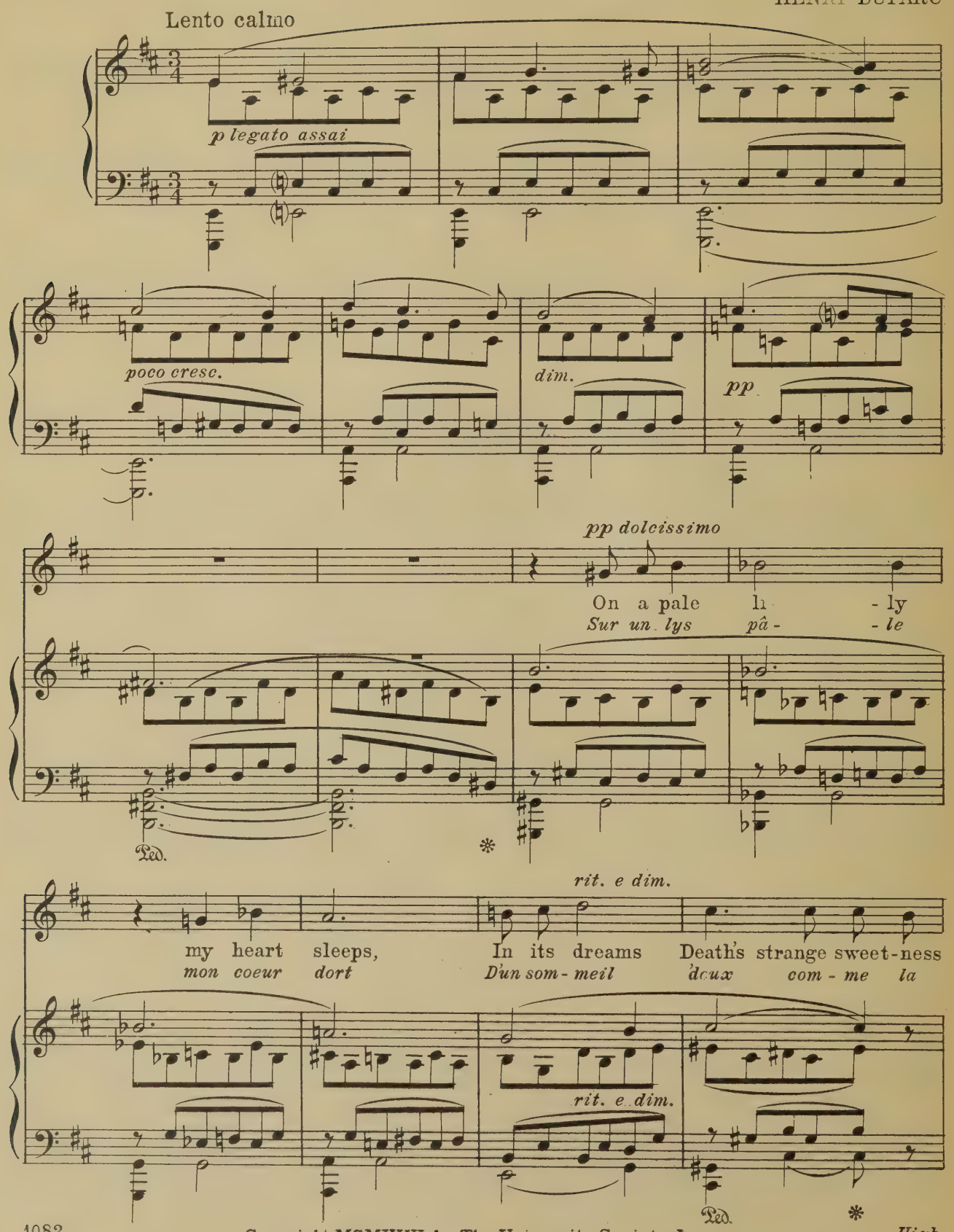
pp

poco rall.

JEAN LAHOR
English version by
Edith Tillotson
Edited by A. Pero

ECSTASY
EXTASE

HENRI DUPARC



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a tempo

creeps. So ec - stat - ic,
mort, Mort ex - qui - se,

pp a tempo

So close-ly blend - - - ing With mem-'ries of a
mort par - fu - mé - - - e Du souf - fle de la

rit. *a tempo*

love un - end - - ing.
bien - ai - mé - - e.

rit. *a tempo* *un poco cresc.*

mf *dim.*

pp

On thy pale bos - - om
Sur ton sein pâ - - le

pp

rit. e dim.

my heart sleeps, In its dreams Death's strange sweet-ness
mon coeur dort D'un som-meil doux com - me la

rit. e dim.

a tempo

creeps.
mort.

a tempo

dim.

pp

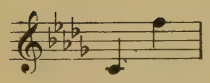
poco rall.

sempre dim.

ppp

MORNING HYMN

MORGEN HYMNE



ROBERT REINICK

GEORG HENSCHEL
Op. 46, No 4.

Molto Adagio

p dolce

Soon night will pass; Through field and grass
Bald ist der Nacht ein End' ge-macht,

pp

Ped. *

p

What o-dours sweet the morn-ing send - - eth!
Schon fühl' ich Mor-gen-lüf-te we - - hen.

pp

mf

On vale and height
Der Herr, der spricht:

crescendo

"Let there be light!"
"Es wer-de Licht!"

mf

crescendo

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Medium
(Org. E maj.)

f *dim.*

— Thus saith the Lord, and dark-ness end - - eth.
— *Da muss, was dun - kel ist, ver - ge - - hen.*

f *dim.*

poco a poco cresc.

From heav'n's ex-panse through all the lands The
Vom Him-mels-zelt durch al - le Welt die

p

poco a poco cresc. *simile*

Ped.

an - gels soar in rap - ture glo - rious; Sun's light, un-
En - gel freu - de jauch - zend flie - gen; Der Son - ne -

sempre cresc. ed allargando

furl'd flames through the
strahl durch - flammt das

sempre cresc. ed allargando

world;
All.

ff

Lord, let us strive and
Herr, lass uns käm - - pfen,

ff

be vic - to - rious!
lass uns sie - gen!

ff *dim.*

p dolce

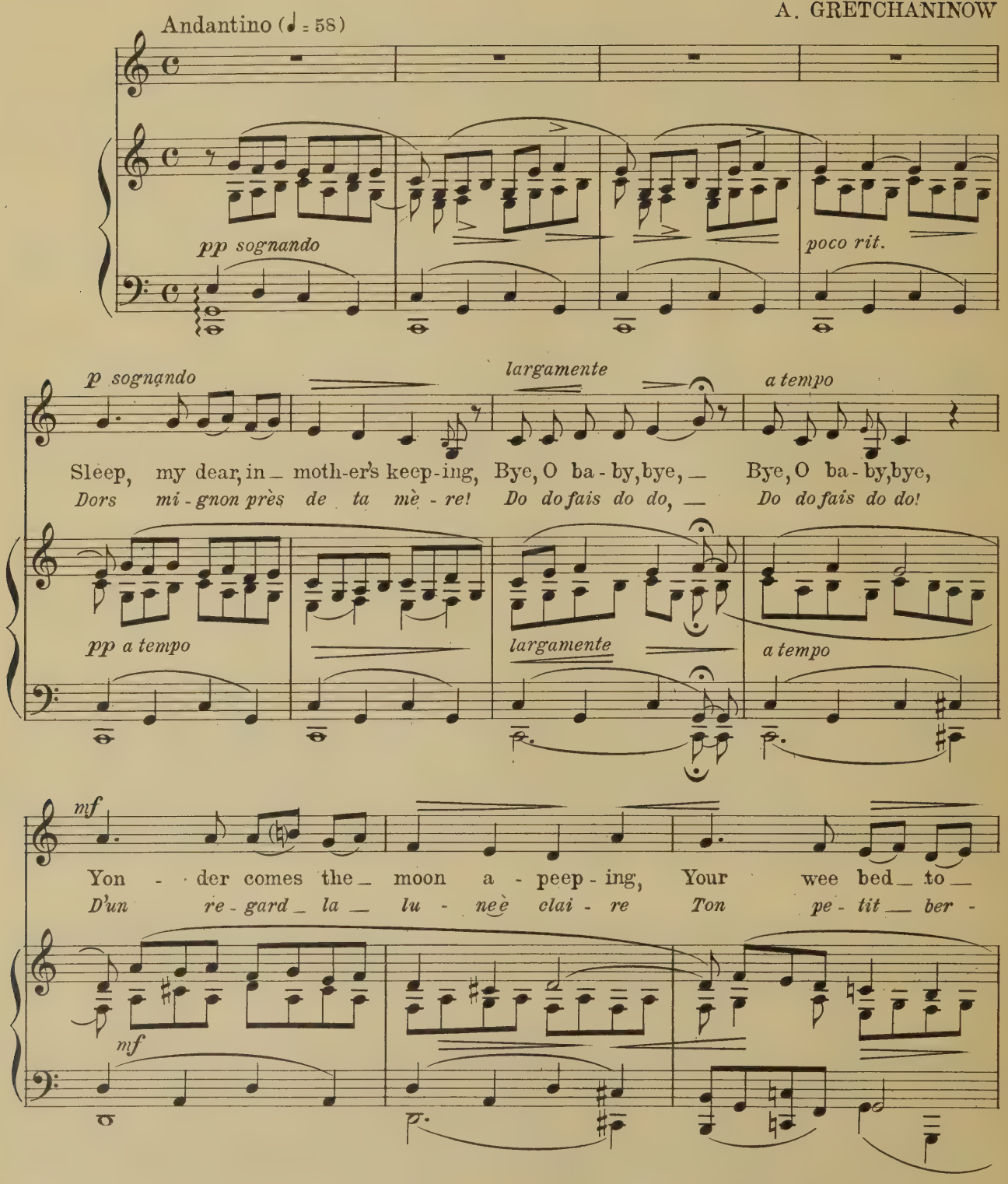
pp *rall.*

SLUMBER SONG

BERCEUSE

From the Russian of
M. LERMONTORF
French version by
J. Sergennois
English version by
Edith Tillotson

A. GRETCHANINOW



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largamente

p *mf*

spy. I ___ will tell ___ you all our sto-ries, All ___ our songs I'll

ceau *Je ___ com-men - ce mes his-toi - res Et ___ mes doux pro-*

p *mf* *largamente*

ten. *a tempo* *poco rit.*

mf *p*

try; Cov - er tight your eye's soft glo - ries, Bye, O ___ ba - by, -

pos, *Ca - che bien tes ___ yeux do moi - re, Do ___ do ___ fais do ___*

mp *a tempo* *mf* *p* *p* *poco rit.*

a tempo *riten.* *rall.* *a tempo* *rall.*

p *pp*

bye, Bye, bye, bye, bye! ___

do! *Do do! Do do!* ___

L.H.

a tempo *riten.* *p* *rall.* *pp a tempo* *rall.* *morendo* *ten.* *ppp*

A. TOLSTOI
German version by
Lina Esbeer
English version by
Edith Tillotson

THE CORN FIELD

"O, DU WOGENDES FELD!"

S. RACHMANINOW
Op. 4. No. 5.

Lento

mf *f*

mf

Sway-ing corn, love-ly
O, du wo - gen-des,

mf *p*

gold - en yield of fer - tile ground, Not by one blow thoult fall in a
rei - fes Äh - ren - feld, Nim-mer lässt du dich ab-mähn auf

low - ly mound, Nor in one sheaf thoult ev - er be held and bound.
ei - nen Streich, Nim-mer lässt du dich bin-den in ei - ne Garb!

mf

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un poco cresc.

Thoughts and dreams, gold-en dreams of soul and mind!
Ihr Ge - dan - ken, ihr Träu - me sor - gen schwer,

p *un poco cresc.*

f

All your powr one chain can nev - er bind,
Wer euch scheu - - chen könnt' aus Herz und Sinn,

mf

All your wealth in one song we nev - er find.
Euch zu fas - sen ver-möcht' in ei - ne Red'!

ritard.

mf

f a tempo

O - ver yon - der field storm winds come sweep - ing down,
Ü - ber dich, o Feld, jag - te der Sturm hin - weg,

pp *a tempo* *mf*

ppp

ff

Bend-ing to_ earth each stalk with its gold-en crown. Scat-t'ring ripe grain a-mong the

Hat die Äh-ren dir nie-der zur Erd' ge-beugt, Dei - ne rei_ fe Saat wüst

f

mf

p

fur-rows brown. Ah, my_ dreams, how_

*aus - ge - streut! Wie gar_ weit ihr_*

p

cresc.

were ye_ scat - ter'd,_ scat - ter'd_ low,_

Träu - me_ doch ge - flat - tert_ seid!_

cresc.

ff

As the corn is scat - ter'd when

Und wo ei - - - - ner von

f

mf

storm winds in fu-ry blow, Where ye fell ye are
euch vie - len nie-der - fiel, Da erwuchs dem

mf

ff

fat-ed to live and grow, Ye must flour-ish and ri-pen in bit-ter woe. Ah!
Erdreich der Trübsal Halm, Da ge-dieh das bit-ter-ste Her-ze-leid. Ah!

f

Con moto

Ah!
Ah!

mf

p

p

rit

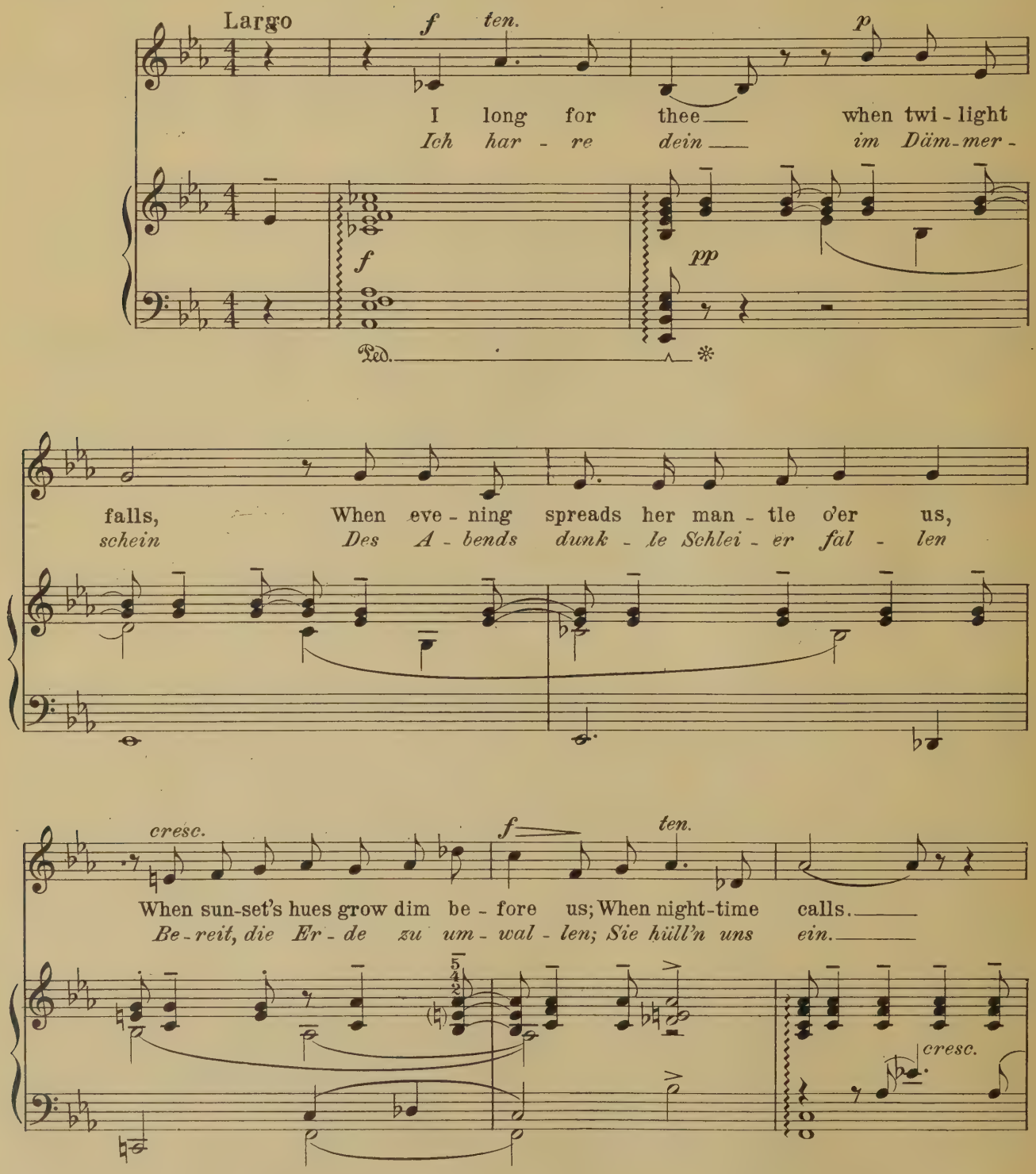
pp

I LONG FOR THEE

ICH HARRE DEIN

From the Russian of
M. DAVIDOW
German version by
Lina Esbeer
English version by
G. A. Brower

S. RACHMANINOW
Op. 14, No. 1



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Medium
(Orig. F)

f *ten.*

I long for thee! The day is past- It rests with
Ich har - re dein! Von Duft ge - tränkt schläft nun die

f *pp*

Ped. *

days no man may num - ber, Which in e - ter - nal night shall
Welt in Ruh' und Frie - den, Für al - le Zeit vom Tag ge -

cresc.

slum - ber Un - to the last. I
schie - den, der sich ge - senkt. Ich

ten. *f*

Ped.

Con moto

long, How slow the mo - ments flee! Tor-ment - ed
harr', ge-quält von Lie - bes - pein, Ich zäh - le

mf

simile

cresc.

so by Love's vain mad - ness, I wait the mor - row's gold - en
bang die Au - gen-blik - ke Im Drang nach heiss - er - sehn - tem

cresc.

glad - ness-
Glük - ke.

ten.

ff

I long for
Ich har - re

ff

Ped. *

thee!
dein!

Ped. * Ped. * Ped. * Ped. *

fff

Ped. * Ped. * Ped. *

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